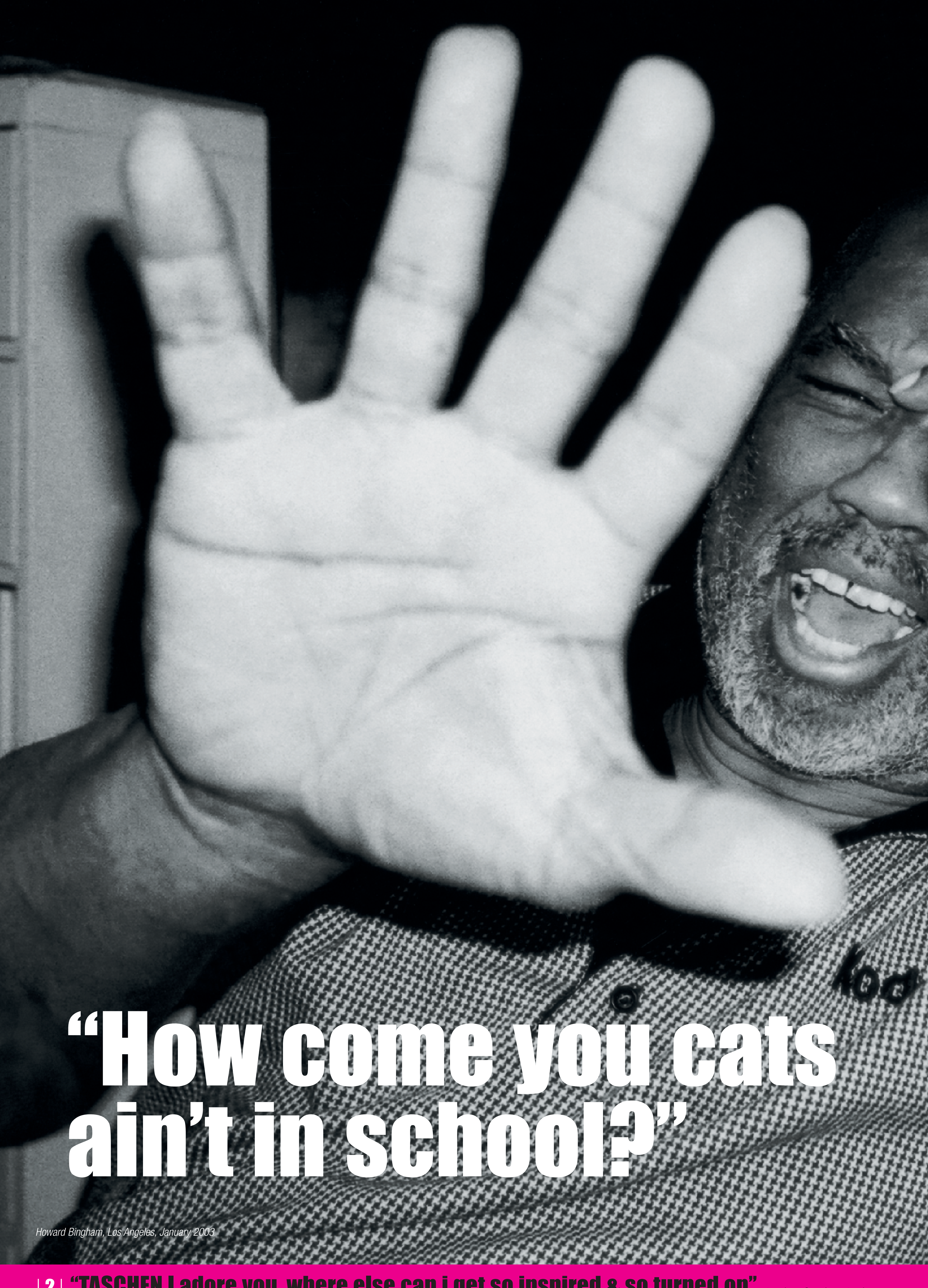

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Fall 2003



Howard Bingham, Los Angeles, January 2003



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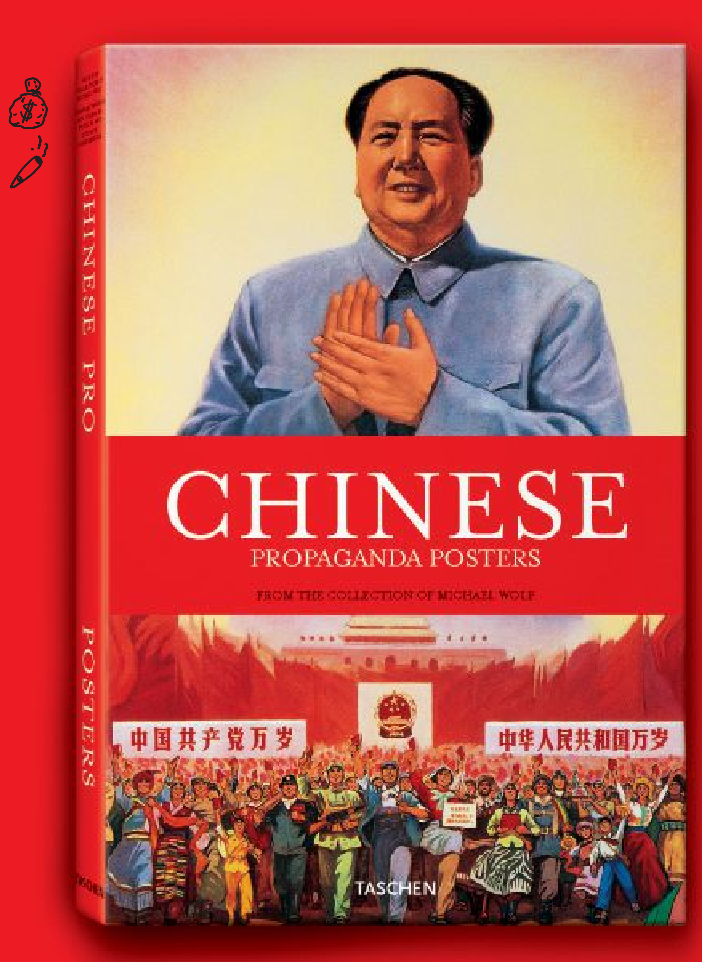
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The Communist superhero

Mao's starring role in Chinese propaganda art

"An army without culture is a dull-witted army, and a dull-witted army cannot defeat the enemy."

—Chairman Mao Tse-Tung, Peking 1966



CHINESE PROPAGANDA POSTERS
Anchee Min, Duoduo, Stefan R. Landsberger / Softcover, format: 24.5 x 37 cm (9.6 x 14.4 in.), 288 pp.

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With his smooth, warm, red face, which radiated light in all directions, Chairman Mao Zedong was a fixture in Chinese propaganda posters produced between the birth of the People's Republic in 1949 and the early 1980s. These infamous posters were, in turn, central fixtures in Chinese homes, railway stations, schools, journals, magazines, and just about anywhere else where people were likely to see them. Chairman Mao, portrayed as a stoic superhero (a.k.a. the Great Teacher, the Great Leader, the Great Helmsman, the Supreme Commander), appeared in all kinds of situations (inspecting factories, smoking a cigarette with peasant workers, standing by the Yangzi River in a bathrobe, presiding over the bow of a ship, or floating over a sea of red flags), flanked by strong, healthy, ageless men and "masculinized" women and children wearing baggy, sexless, drab clothing. The goal of each poster was to show the Chinese people what sort of behavior was considered morally correct and how great the future of Communist China would be if everyone followed the same path to utopia by coming together. Combining fact and fiction in a way typical of propaganda art, these posters exuded positive vibes and seemed to suggest that Mao was an omnipresent force that would lead China to happiness and greatness. This book brings together a selection of colorful propaganda artworks from photographer Michael Wolf's vast collection of Chinese propaganda posters, many of which are now extremely rare.

The collector:
Michael Wolf has lived in Hong Kong for eight years and works as a photographer for international magazines. He collects posters and photographs from the period of the Cultural Revolution till today. (http://www.photomichaelwolf.com)

The authors:
Anchee Min was born and raised in Mao's China. A staunch party supporter, she was awarded the lead role in a film to be made by Mao's wife, Jiang Ching, but the death of Mao soon after caused the film to be canceled. In 1984, Min emigrated to the United States and later wrote the bestselling biography *Becoming Madame Mao*.
Poet and fiction writer **Duoduo** was born in Beijing in 1951 and emigrated in 1989, later settling in the Netherlands, where he became a writer in residence at the Sinological Institute of Leiden University. He is considered one of the most outstanding poets to emerge after the Cultural Revolution.

Stefan R. Landsberger holds a PhD in Sinology from Leiden University, the Netherlands. He is a Lecturer at the Documentation and Research Centre for Modern China, Sinological Institute, Leiden University, and one of the editors of the journal *China Information*. He has published extensively on topics related to Chinese propaganda, and maintains an extensive website exclusively devoted to this genre of political communications (http://www.iisg.nl/~landsberger).

Page 4/5: *The flowers of the four seasons*
Left: *We cheer the successful opening of the 4th National People's Congress.* On the sheet of paper held by the child: *Good news*
Above: *Long live our great leader Chairman Mao. We cheer the successful opening of the 4th National People's Congress.* Banner, left: *Long live the Chinese Communist Party.* Banner, right: *Long live the People's Republic of China*

The Rise and Fall of the Chinese Propaganda Poster

by Stefan R. Landsberger



The image that used to prevail in the People's Republic of China was defined by the political images that were provided by propaganda art. Through all of its long history, the Chinese political system used the arts to propagate correct behavior and thought. Literature, poetry, painting, stage plays, songs and other artistic expressions were produced to entertain, but they also were given an important didactic function: they had to educate the people in what was considered right and wrong at any one time. As long as the State provided examples of correct behavior, this automatically would make the people believe what was considered proper to believe.

Once the People's Republic was established in 1949, propaganda art continued to be one of the major means to provide examples of correct behavior. But it also gave a concrete expression to many different policies, and to the many different visions of the future the Chinese Communist Party had over the years. In a country with as many illiterates as China had in the 1940s and 1950s, this method of visualizing abstract ideas and in this way educating the people worked especially well. Propaganda posters, which were cheaply and easily produced, became one of the most favored vehicles for this type of communication. Because they were widely available, they could be seen everywhere. And they were an excellent way to brighten up the otherwise drab places where people lived. In this way they could penetrate every level of social organization and cohabitation, even the lowliest ones: the multicolored posters could be seen adorning walls not only in offices and factories, but in houses and dormitories as well. Most people liked the posters for their composition and visual content, and did not pay too much attention to the slogans printed underneath. This allowed the political message of the posters to be passed on in an almost subconscious manner. The most talented artists were employed to visualize the political trends of the moment in quite detailed fashion. Many of them had worked on the commercial calendars that had been so popular before the People's Republic was founded. These artists were quickly co-opted and incorporated in the various governmental and party organizations that were set up to produce propaganda posters. They were, after all, well versed in design techniques and able to visualize a product in a commercially attractive way. The images they made were often figurative and realistic, almost as if photographs had been directly copied. Their aim was to portray the future in the present, not only showing "life as it really is," but also "life as it ought to be". They were painted in a naïve style, with all forms outlined in black, filled in with bright pinks, reds, yellows, greens, and blues. These works created a kind of 'faction,' a hybrid of 'fact' and 'fiction,' stressing the positive and papering over anything negative. What defined them as propaganda art were the politically inspired slogans. These original works of art were reproduced in journals and magazines, and then reprinted as large- or smaller-format posters, and sometimes even turned into postage stamps. The large posters could be seen on the streets, in railway stations and other public spaces, while the smaller ones were distributed via the network of the *Xinhua* (New China) bookshops for mass consumption. Given the frequent changes in what was deemed correct, these political posters came to be more carefully studied than newspapers for spotting the subtle changes in tone, ideology, and slogans.

Propaganda art was one of the major means to provide examples of correct behavior.

The content of the posters was largely taken up with the topics of politics and economic reconstruction that dominated China after 1949. Hyper-realistic, ageless, larger-than-life peasants, soldiers, workers, and youngsters in dynamic poses peopled the images. They pledged allegiance to the Communist cause, or obedience to Chairman Mao Zedong, or were engaged in the glorious task of rebuilding the nation. As a result, most of the posters served strictly utilitarian, abstract goals: they glorified work and personal sacrifice for the greater well-being of the masses. At the same time, they paid scant attention to the personal and private dimension of people's lives, to rest and recreation.

The strong and healthy bodies of the people shown in the posters functioned as metaphors for the strong and healthy productive classes the State wanted to propagate. In the process, the gender distinctions of the subjects were by and large erased over time. The physical differences between males and females practically disappeared—something that was also attempted in real life. Men and women alike had stereotypical, "masculinized" bodies, which almost made them look like Superpersons. Their clothes were baggy and sexless, the only colors available being cadre gray, army green, or worker/peasant blue. And their faces, including short-cropped hairdos and chopped-off pigtails, were done according to a limited repertoire of acceptable standard forms. The years of the great mass movements such as the Great Leap Forward (1958–1960) and the subsequent Cultural Revolution (1966–1976), when millions of people were mobilized into action, saw the climax in poster production. The propaganda poster reached the peak of artistic expression, both in form and content. In particular during the Cultural Revolution, politics increasingly took precedence over any other subject in propaganda posters. Chairman Mao Zedong, as the Great Teacher, the Great Leader, the Great Helmsman, and the Supreme Commander, seemed to have become the only permissible subject of the era. His face was painted usually in red and other warm tones, and in such a way that it appeared smooth and seemed to radiate as the primary source of light in a composition, illuminating the faces of the people that looked towards him. His image was considered more important than the occasion for which the propaganda poster was designed: in a number of cases, identical posters were published in different years but bearing different slogans in order to serve different propaganda causes. There was something in the images featuring Mao that struck a chord with the people. He somehow remained united with them, whether he inspected fields and factories, shook hands with the peasants and workers, sat down to smoke a cigarette with them, stood on the bow of a ship, dressed in a terry cloth bathrobe after an invigorating swim in the Yangzi River, or even when he headed a column of representatives of the national minorities, or floated above a sea of red flags.

Left: *Soar, youth of the New China!* On the rocket: *China's Youth No.1*
Below: *All families enjoy sufficient resources*



"The atom bomb is a paper tiger which the U.S. reactionaries use to scare people. It looks terrible, but in fact it isn't."

—Chairman Mao Tse-Tung, Peking 1966

Given the frequent changes in what was deemed correct, these political posters came to be more carefully studied than newspapers for spotting the subtle changes in tone, ideology, and slogans.

Mao also became a regular presence in every home, usually in the form of his official portrait. It is estimated that during the Cultural Revolution, some 2.2 billion of these official Mao portraits were printed, which means three for every person in the nation. Not having the Mao portrait on display indicated an apparent unwillingness to go with the revolutionary flow of the moment, or even a counter-revolutionary outlook, and refuted the central role Mao played not only in politics, but in the day-to-day affairs of the people. This formal portrait often occupied the central place in the home. Not only the man himself was made into a divine being; his portrait had to be treated with special care as well, as if it contained the divinity himself: nothing could be placed above it, and its frame should not have a single blemish. Mao continued to be an enduring icon over the years, both in China and abroad. Andy Warhol, for example, made paintings on the basis of the official portrait of Mao. But such subversions of the image of the Great Leader did not, somehow, resonate in China. Many people revered him as before and he remained a regular presence in many homes. Even as late as the 1990s, any depictions of Mao that did not conform to the stylistic dictates of *hong, guang, liang* (red, bright, and shining) elicited surprisingly negative responses from the many elderly and even young Chinese I spoke with. The general opinion was that such a representation was simply "not done" for a leader of Mao's stature.

Propaganda art under reform

The decline in the popularity of propaganda posters started in the early 1980s. Under Deng Xiaoping, who succeeded Mao Zedong at the helm of the People's Republic, the economic rehabilitation of China became the Party's main consideration, to the exclusion of anything else. Moreover, China opened itself to the West. From now on, the aim was to design and produce propaganda that created public support for the new, multi-faceted policies that made up the reform package. At the same time, political orthodoxy still had to be upheld and the leading role of the Party within society had to be maintained. In the process of doing this, the people had to be made aware that the modernization policies were to stay, and would not be revoked in the near future. Where Mao's continuous efforts at mobilization in the name of revolutionary movements would have been unthinkable without posters, the second revolution that was engineered by Deng could do well without them.

These developments had enormous consequences for propaganda art. Propaganda themes became less heroic and militant, and more impressionistic, while bold colors were replaced with more subdued tones. Likewise, the slogans employed were less strident and militaristic, and more normative in content: the people were no longer called upon to struggle against enemies or nature, but instead were urged to adopt more cultured, hygienic and educated lifestyles. Abstract images replaced realism; explicit political contents was replaced by an emphasis on economic construction, or even by ordinary commercial advertisements. Design and representational techniques borrowed from Western advertising were frequently employed. Although these changes in style may have made the images less accessible to the more backward sections of the population, they greatly invigorated the overall product.

The strong and healthy bodies of the people shown in the posters functioned as metaphors for the strong and healthy productive classes the State wanted to propagate.

The themes of the posters that the government continued to publish can at best be termed glimpses of "living the good life in a material world." All this was a far cry from the propaganda of the previous decades. After all, propaganda must always reflect reality, even in a society that has seen such fundamental changes as China has done since the 1980s. A number of developments in the content of propaganda art really stand out because they are so far removed from the practices of the past. The improvement in living conditions was reflected in the greater diversity in clothing, both in material, design, cut, and color, that people wear in the posters. Gone were the blue, gray or black uni-sex 'Mao-suits' that previously had vouched for the people's proletarian outlook. The accoutrements of the revolutionary past were traded in for running shoes, leather jackets, and designer-suits for men, while hot pants, spiked heels and more feminine dresses, including the Shanghai dress, with its high slits—became de rigueur for women. Gone were the chopped hairdos and ponytails of bygone posters, making way for fancifully permed, or styled hairdos.

More and careful attention was paid to the details of the new affluence that manifested itself in Chinese society, in particular in the urban areas. The increased openness, the greater personal freedom that was allowed, was translated into such visual icons as the jumbo jet, representing the new opportunities for travel, both within the country and abroad. The television set was seen as an embodiment of personal success in the new era. Owned by ever-growing numbers of people, it became a regular presence in many posters.

But most importantly, people were shown enjoying themselves, and actually having fun. An example of this complete turnaround can be found in the genre of the starlet poster. They could be seen everywhere once the publication of cheap, single-sheet calendars featuring photographs of actresses commenced in the 1980s. Most of them initially were devoted to film and entertainment celebrities exclusively from Hong Kong. Later, stars and starlets from Taiwan also came to be included. But a real increase in these posters occurred as the Chinese entertainment industry started generating its own celebrities. Movie actors and actresses and female television personalities no longer strictly appeared on calendars: they now joined forces with advertising agencies to endorse the numerous products on sale in China's contemporary consumer society.

During the Cultural Revolution, some 2.2 billion of these official Mao portraits were printed.

Despite these attempts to modernize, propaganda art has lost all contact with the population. The images, slogans, and messages that the Party continues to produce are seen as increasingly irrelevant and fall on unseeing eyes and deaf ears. With popular interest in politics at an all-time low, people no longer care about being ideologically or politically pure. They are more interested in having fun, and therefore in the size of their paychecks and whether they'll still be employed tomorrow. Posters have lost their credibility and appeal, and their production numbers have declined dramatically. The people consider them to be old-fashioned, even though propaganda posters are now printed on thick, high-quality glossy paper, or even on plastic sheeting.



Chinese Rose. Large Chinese character: *Happiness*

The emergence of artists who no longer needed to work within the arts bureaucracy ushered in the gradual development of an increasingly unregulated art market that was no longer hampered by government control. The establishment of private companies, galleries and other outlets to act as dealers for these young artists has greatly facilitat-ed the marketing of their works. With a rich choice of truly desirable paintings and posters becoming more widely available than ever before, there is no longer any need to buy the dull political messages. By consciously avoiding political or moralizing subjects in their works, artists provide the people with visual materials that they consider more meaningful or that appeal aesthetically. This is illustrated by the return of traditional auspicious imagery and New Year prints—not only with traditional but with modern contents as well —in both urban and rural domestic interiors.

Not much is left, in short, of a pictorial genre that once was aimed to inspire the Chinese people, to mobilize them and point them the way to a future Communist utopia. Politics is dead, and consumerism very much alive. After the turn of the century, four different types of mass art have remained, all consumed by different groups. The urban yuppies desire poster-sized reproductions of Western art. The less well-off buy fairly inexpensive calendar posters, preferably featuring with pretty girls. The majority of the Chinese, the peasants, are more and more inspired by traditional images, even though the picture of Mao may have replaced the space formerly reserved for deities such as the Kitchen God. There still are some political posters available, but only collectors from China and the West seem to be interested in them. The images that once defined the image of China have disappeared.

The Girl in the Poster

by Anchee Min



I wanted to be the girl in the poster when I was growing up. Everyday I dressed up like that girl in a white cotton shirt with a red scarf around my neck, and I braided my hair the same way. I liked the fact that she was surrounded by the revolutionary martyrs, whom I was taught to worship since kindergarten. The one on the far right was Liu Hu-lan, the teenage girl whose head was chopped off by the Nationalists because she wouldn't betray her faith in Communism. The soldier above her was Huang Ji-guang who used his chest to block Americans machinegun fire in the Korean War. The one next to him was Dong Chun-rui, who used his own body as a post supporting explosives when blowing up an enemy bridge. The soldier on the far left was Cai Yong-xiang, who was run over by a train while rescuing others. The book, which the girl in the poster carries in her hands, is *The Story of Lei Feng*, a soldier/hero/martyr, who was a truck-driver who died protecting others.

To be able to feel closer to Mao, I filled my house with posters. I looked at Mao before I closed my eyes at night and again when I woke.

My passion for the posters began when I was eight years old. One day I brought home from school a poster of Chairman Mao. Although I did not know that the Cultural Revolution had started, my action made me a participant—I removed from the wall my mother's "Peace and Happiness" painting with children playing in a lotus pond, and replaced it with the Mao poster. My mother was not pleased but she tried not to show her disappointment. I remember my thoughts: why wasn't she happy with Mao looking down at us during every meal while others couldn't have enough of Mao? The posters had great impact on my life. They taught me to be selfless and to be loyal to Mao and Communism. To be able to feel closer to Mao, I filled my house with posters. I looked at Mao before I closed my eyes at night and again when I woke. When I saved a few pennies, I would go to the book-stores to buy new Mao posters.

The place where I lived in Shanghai became a war zone during the heat of the Cultural Revolution in the late 1960s, and early 70s. Violence between factions often led to death. Everyone fought in the name of Mao. To be a Maoist was the goal of the time. For ten years I was in charge of the *Blackboard Newspaper* in my school. For the head art, I copied every image from "The Head Art for Propaganda Publishing". Week after week, month after month, and year after year, I tirelessly drew pictures. I put out special editions of the blackboard newspaper during the summers and winters when the schools were out. I didn't mind that only a few people would see my work. My hands were swollen from frostbite and I could barely hold the chalk. But I was inspired by the heroes and heroines in the posters, and I believed that hardship would only toughen me and make me strong.

I continued to dream that one day I would be honored to have an opportunity to sacrifice myself for Mao, and become the girl in the poster. I graduated from middle school and was assigned by the government to work in a collective labor farm near the East China Sea. Life there was unbearable and many youths purposely injured themselves, for example, cut off their foot or hand in order to claim disability and be sent home. My strength and courage came from the posters that I grew up with. I believed in heroism and if I had to, I preferred to die like a martyr. 1 slaved in the rice and cotton fields for three years until Madame Mao, Jiang Ching, changed my fate. In early 1976, no one knew that Mao was dying and Madame Mao was preparing herself to take over China after him. She was making a propaganda film to show the masses, and she had sent out talent scouts all over the country to look for a "Proletarian face" to star in her film. I was chosen when hoeing in the cotton field. I was brought to the Shanghai Film Studio to be trained to act in Madame Mao's film. It was there I encountered the famous poster-painter Mr. Ha Qiongwan from the Shanghai Art Institute Hun-Yuan. I was brushing my teeth one morning in a public sink when Mr. Ha approached me. He showed me a piece of paper authorizing him to look for models for his posters. He said that he liked my looks and asked if I would model for him. I was flattered but asked if my puffy eyes would be a bother because I had just woken up. He said no.

One day, when I was walking near Shanghai's busiest street, I saw myself in a poster on the front window of the largest bookstore.

Mr. Ha followed me back to my dorm to choose costumes from my clothes. I was surprised that he picked my green colored worn-out army jacket, which I had brought back with me from the labor camp. I told him that it would take only a moment for me to wash off the muddy dirt on the shoulder. He stopped me and said that the dirt was the effect that he had been looking for. I began posing after Mr. Ha set up the camera. I didn't know how to pose and was just doing what he asked of me, which was to look into the far distance with confidence. I apologized for my sun-beaten skin and hair, and I tried to hide my fungicide-stained fingernails. He said that he liked the fact that I looked like a real peasant.

He asked me what I would wear when working in the rice patty. I replied that I would wear a straw-hat, I wouldn't wear shoes, and I would have my sleeves rolled up to the elbows and the pants up to the knees. He told me to do that. I obeyed. I kicked off my shoes and he saw the fungicide-stained toenails. I was embarrassed, but he told me that I shouldn't be. Instead, I should be proud. "I have been painting posters featuring peasants for years," he said, "and I have never realized my mistake. From now on I will paint peasants' toenails in a brown color." A week later, Mr. Ha sent me a print of his favorite shot of me. I looked quite heroic, like the girl in the poster I had admired as a child. Months passed and I didn't hear from him. One day during the Chinese New Year, when I was walking near Shanghai's busiest street, Central Xi-Zang Road and East Yan-an Road, I saw myself in a poster on the front window of the largest bookstore. The woman in the poster had my face, my jacket, but her arms and legs were thicker. She wore a straw-hat, her sleeves and pants were rolled up, and all her nails were brown-colored!

I rushed home to share the news with my family, and everyone was excited and proud. I wished that I could have purchased a print of that poster, but it was not for sale. The clerk in the bookstore told me that it was distributed by the government for displaying in public spaces.

This collection of Chinese propaganda posters is unique and marvelous. The posters are a representation of a generation's fantasy. They reflect an important era in Chinese history, which has been falsely recorded for the most part.

A picture is worth a thousand words, so let them speak.

Above: *Steeling ourselves in the strong gale and storm.* On armband: *Red Guard*
Below: *Read revolutionary books, learn from revolutionaries and become an heir of the revolution.* Book title: *Stories of Lei Feng*
Right: *The big watermelon*

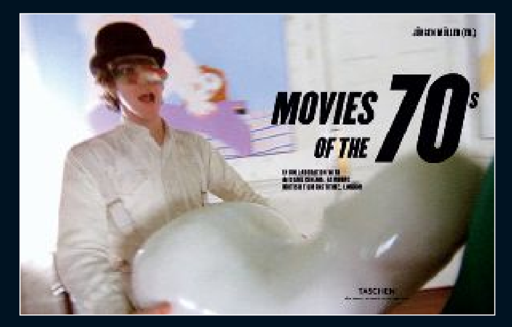


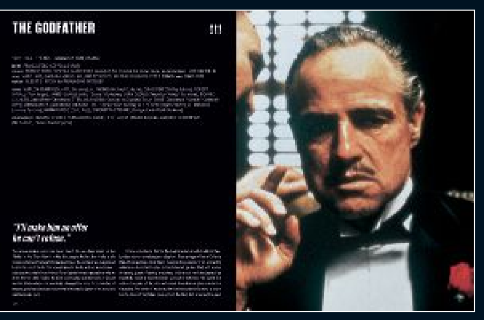


Complete list of films:
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L'AILE OU LA CUISSE
ALIEN
ALL THE PRESIDENT'S MEN
THE AMERICAN FRIEND
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ANNIE HALL
APOCALYPSE NOW
ASSAULT ON PRECINCT 13
ATLANTIC CITY
AUTUMN SONATA
BADLANDS
BARRY LYNDON
THE BEGUILED
BEING THERE
BIRDS OF A FEATHER
THE BLUES BROTHERS
CABARET
CARRIE
THE CHINA SYNDROME
CHINATOWN
A CLOCKWORK ORANGE
CLOSE ENCOUNTERS OF THE THIRD KIND
COMING HOME
THE CONVERSATION
CRUISING
DAWN OF THE DEAD
DAY FOR NIGHT
DAYS OF HEAVEN
DEATH WISH
THE DEER HUNTER
DELIVERANCE
DIRTY HARRY
DIRTY MONEY
THE DISCREET CHARM OF THE BOURGEOISIE
DIVA
DOG DAY AFTERNOON
DON'T LOOK NOW
DRESSED TO KILL
THE DRIVER
THE ELEPHANT MAN
THE EMPIRE STRIKES BACK
ENTER THE DRAGON
ERASERHEAD
ESCAPE FROM ALCATRAZ
EVERY MAN FOR HIMSELF
THE EXORCIST
FELLINI'S CASANOVA
FELLINI'S ROMA
THE FRENCH CONNECTION
THE FRENCH CONNECTION II
FRENZY
GET CARTER
THE GETAWAY
GLORIA
THE GODFATHER
THE GODFATHER—PART II
THE GREAT GATSBY
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HEAVEN'S GATE
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KLUTE
KRAMER VS. KRAMER
LACOMBE, LUCIEN
THE LAST METRO
THE LAST PICTURE SHOW
LAST TANGO IN PARIS
THE LAST WALTZ
THE LEGEND OF PAUL AND PAULA
LENNY
MONTHY PYTHON'S LIFE OF BRIAN
LIVE AND LET DIE
THE LOST HONOR OF KATHARINA BLUM
MAD MAX
MANHATTAN
MARATHON MAN
THE MARRIAGE OF MARIA BRAUN
MIDNIGHT EXPRESS
MY NAME IS NOBODY
NASHVILLE
NETWORK
1900
NOSFERATU

The birth of the blockbuster

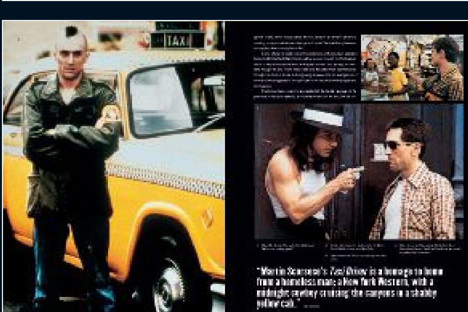
The prodigies of the 1970s revolutionize cinema

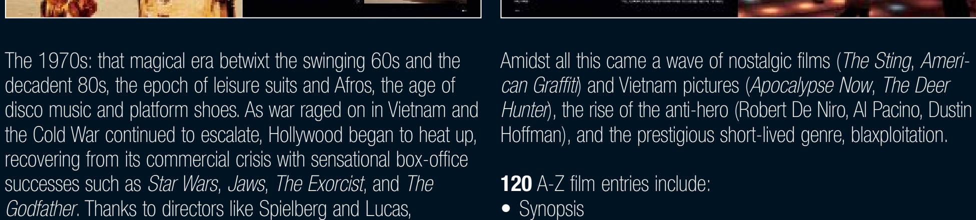












The 1970s: that magical era betwixt the swinging 60s and the decadent 80s, the epoch of leisure suits and Afros, the age of disco music and platform shoes. As war raged on in Vietnam and the Cold War continued to escalate, Hollywood began to heat up, recovering from its commercial crisis with sensational box-office successes such as *Star Wars*, *Jaws*, *The Exorcist*, and *The Godfather*. Thanks to directors like Spielberg and Lucas, American cinema gave birth to a new phenomenon: the blockbuster. Meanwhile, across the Atlantic, as the *Nouvelle Vague* died out in France, its influence extended to Germany, where the New German Cinema of Fassbinder, Schlöndorff, Wenders, and Herzog had its heyday. The sexual revolution made its way to the silver screen (cautiously in the US, more freely in Europe) most notably in Bertolucci's steamy, scandalous *Last Tango in Paris*.

Amidst all this came a wave of nostalgic films (*The Sting*, *American Graffiti*) and Vietnam pictures (*Apocalypse Now*, *The Deer Hunter*), the rise of the anti-hero (Robert De Niro, Al Pacino, Dustin Hoffman), and the prestigious short-lived genre, blaxploitation.

120 A-Z film entries include:
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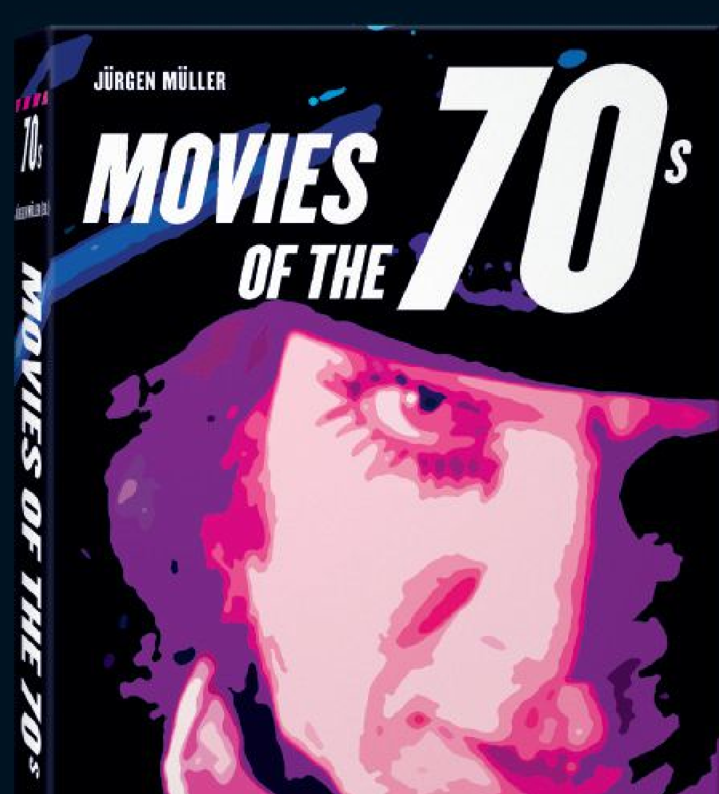
Plus: a complete Academy Awards list for the decade

The editor: **Jürgen Müller**, born 1961, studied art history in Bochum, Paris, Pisa, and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair for art history at the University of Dresden, where he lives.

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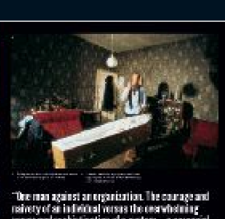
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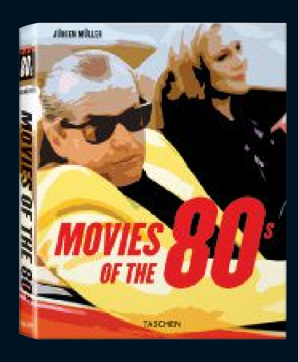


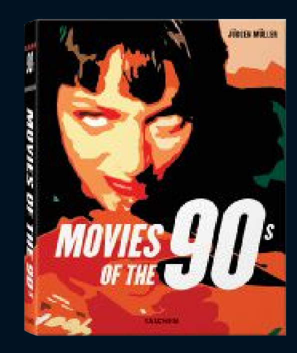












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Hollywood to Bollywood." —*Penthouse*, Sydney, on *Movies of the 90s*

The Skeptical Eye

Notes on the Cinema of the 70s, by Jürgen Müller/Jörn Hetebrügge







The *Wunderkinder*

Even today, the films of the 1970s have an astonishing potency. This applies not least to the American cinema of the decade, which experienced an unprecedented renewal that few would have considered possible. It was a time of unparalleled freedoms, and many felt they were living through a kind of revolution.

By exploiting the possibilities of commercial cinema with a new vigor, and by examining the myths as critically as the social realities, cinematography achieved a new truthfulness, which emancipated it once more from the pre-eminence of TV. Though the monumental Cinemascope epics of the 60s may have paraded the silver screen's superiority to the box, the cinema realized its true strength only when it began to fill that screen with new subject matter. In America, there were particularly good reasons to do so, for the USA was a deeply traumatized and divided nation. The war in Vietnam continued to drag on unbearably, consuming more and more victims; and the political justification for the military intervention was in any case more than questionable. What little trust was left in the political administration was destroyed by the Watergate scandal. America had lost its credibility as a moral instance, and US cinema traced the causes and effects of this trauma in a series of memorable films. The basic skepticism of 70s cinema is balanced by the filmmakers' huge enthusiasm for their medium. Their curiosity, creative will, and refusal to compromise now seem more fascinating than ever, for we live in an age in which Hollywood seems ever more rationalized and conformist.

At the end of the 60s, a period described by Hans C. Blumenberg as "the most dismal and boring decade" in American cinema history, Hollywood was on the ropes, both economically and artistically. In the face of the prevalent societal crisis, the cinema had lost its power to form identity; and for anyone after mere distraction, the TV was clearly the simpler and cheaper alternative. As the movies declined in importance, the old studio system was doomed to collapse, for it had been showing signs of sickness since the early 50s. The last of the old-style Hollywood moguls stepped down, and a younger generation took over the management of the studios, which were now almost all owned by major corporations. By this time, the studios were barely developing a single project themselves.

Such was the situation as the 60s drew to a close; until a few small movies, most of them produced independently, turned out to be surprise hits—simply by encapsulating the rebellious spirit of the age. In *Bonnie and Clyde* (1967), for example, Warren Beatty and Faye Dunaway blaze an anarchic trail through the mid-West, each bank heist and shoot-out a token of their mutual love and a gesture of defiant revolt. In *Easy Rider* (1969), Peter Fonda and Dennis Hopper transverse the vastness of America, ostensibly to sell drugs, but in fact quite simply for the hell of it—to be on the road, to be free. These new heroes were not just excitingly beautiful and cool; they also embodied a truth irreconcilable with the truth of their elders. And this is what the young wanted to see at the movies: actors who gave a face to their yearnings. These films gave a decisive impulse to the New Hollywood. From now on, the studios would give young filmmakers a chance. And they knew how to use it; with Francis Ford Coppola, Brian De Palma, George Lucas, Steven Spielberg, Peter Bogdanovich, William Friedkin, Paul Schrader, and Martin Scorsese, the 70s produced a generation of "child prodigies" who defined a new kind of Hollywood cinema. These young movie-maniacs helped the American film industry to make an unexpected and lasting commercial comeback. For their films included some of the biggest box-office hits of the decade—*The Godfather* (1972), *The Exorcist* (1973), *Jaws* (1975), *Close Encounters of the Third Kind* (1977) and *Star Wars* (1977).

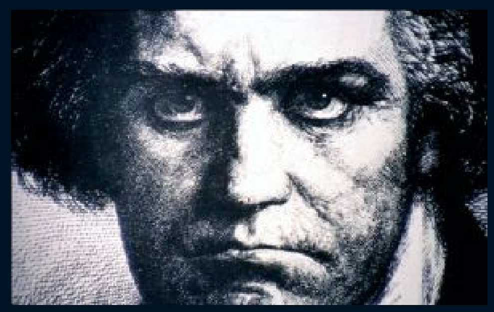
Naturally, one has to be careful when comparing the *Wunderkinder* with European *auteurs* in the tradition of the *Nouvelle Vague*, but the influence of the latter on the New Hollywood is readily apparent. In the 70s, American directors enjoyed a stronger position than any of their predecessors since the days of Griffith—and this in a film industry characterized by specialization. The decade marked a highpoint of directorial independence. Having begun with the death of the old Dream Factory, it ended with the invention of the blockbuster: an "event-movie" swaddled in a tailor-made marketing strategy, with which today's Hollywood continues to rule the commercial cinema practically worldwide.

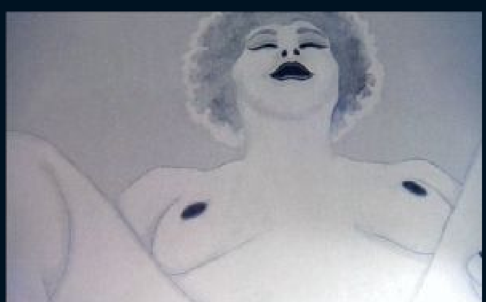
The Comeback of the Classics

Following the lead of the French auteurs, young American cineastes discovered the great classics of US cinema. For not a few of these new directors, the older movies were their declared models, and they paid tribute to them in their own films. Peter Bogdanovich began his career as a film journalist, interviewing Hollywood legends such as Orson Welles and John Ford. When he himself took up directing, most of his films were homages to the Hollywood movies of the past. With *What's Up, Doc?* (1972), he attempted to create a screwball comedy *à la* Howard Hawks. "Reclaiming" such classic genres was typical of the *Wunderkinder*. In this case, the result was a splendidly exuberant film-buff's jamboree, packed full of movie quotations and amusing nods to past classics. Nonetheless, the film worked even for those who were less in the know, partly thanks to the comic talent of Barbra Streisand, one of the top female stars of the 70s. *New York, New York* (1977) was Martin Scorsese's extravagant attempt to revive interest in the musical. To evoke the Golden Age of the genre, he placed all his bets on the glamour and star quality of a Broadway icon, Liza Minnelli. Although the daughter of Vincente Minnelli and Judy Garland had received a lot of attention for her lead role in Bob Fosse's *Cabaret* (1972), *New York, New York* failed to attract a big audience. Instead, moviegoers flocked to pop musicals like *Hair* (1978) and the tongue-in-cheek *The Rocky Horror Picture Show* (1975). These were two films that achieved remarkable cult status—yet ultimately, they too were isolated, one-off hits.

"Witty, Funny, Satiric, Musical, Exciting, Bizarre, Political, Thrilling, Frightening, Metaphorical, Comic, Sardonic..."

—from the trailer for *A Clockwork Orange*





Of course, neo-noirs such as *Taxi Driver* were also modeled on classic films of the past; yet they reveal much more than the cinematic preferences of their creators. In the pessimistic perspective of film noir, it's clear that these filmmakers saw clear parallels to their own take on American reality. And so they didn't merely adopt the dark visual style of 40s and 50s thrillers; they also facilitated the comeback of a genre with a supremely skeptical outlook on social mechanisms: the detective film.

Roman Polanski's *Chinatown* (1974) is a masterpiece of the genre, and one of the best films of the decade. The Polish-born director created a magnificent portrait of universal corruption and violence, while also managing to conjure up the glory that was Hollywood. Nonetheless, his film was much more than a mere homage, thanks not least to some fabulous actors. Faye Dunaway perfectly embodied the mysterious erotic allure of a 30s film vamp, without ever seeming like a mere ghost from movies past. Jack Nicholson's private detective was also far more than yet another Bogart clone: J. J. Gittes is an authentic figure, a tough little gumshoe made of flesh and blood, who maintains his credibility even with a plaster on his nose. For a moralist like Gittes, a sliced nostril is just another hazard that goes with the job.

The US cinema of the 70s took a skeptical and pessimistic attitude to the myths of the nation, and this had its effect on the most American film genre of them all—the Western. John Ford, Howard Hawks, and John Wayne all died within a few years, and these were the personalities who had stamped the genre for decades. Ever since the late 50s, a process of demystification had been at work; and now the *content* of the Western was also taken to its logical conclusion.

The classical Western had always taken an optimistic attitude to history and progress. Sam Peckinpah's *Pat Garrett and Billy the Kid* (1973) is a sorrowful elegy for the old Western, and a complete reversal of its basic worldview. As the film sees it, the growing influence of capital on social relationships meant the end of the utopia of freedom. Individuals can only succumb and conform to a corrupt society, or else they are doomed to perish, like Billy the Kid. Kris Kristofferson gave Billy the aura of a hippie idol—and with the outlaw's demise, the film also buried the hopes and ideals of the Woodstock generation.

It was clear that Western heroes would no longer serve as the icons of reactionary America. Their successors were "urban cowboys" like the protagonist of Don Siegel's controversial *Dirty Harry* (1971): Clint Eastwood plays a cynical cop who takes the law into his own hands—because the legal system only serves crooks—and who makes no bones about despising the democratic legitimation of power. When Dirty Harry Callahan has completed his mission by killing the psychopath, he gazes down on the floating corpse—and throws his police badge in the water.

The primordial American yearning for freedom and the open road were now better expressed in Road Movies such as *Easy Rider*, Monte Hellman's *Two-Lane Blacktop* (1971) or even star vehicles like *Smokey and the Bandit* (1977), featuring Burt Reynolds. But as demonstrated by Steven Spielberg's feature-film debut *Duel* (1971), even the endless highway offered no refuge from the paranoid nightmares of the 70s.



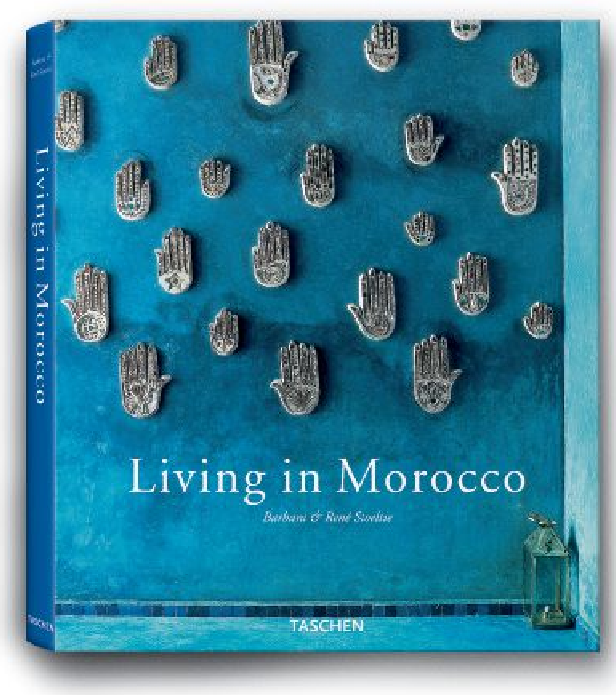
A Clockwork Orange/Stanley Kubrick/Warner Bros.



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"Everything wonderful about Moroccan style."

—*Evening Standard*, London, on *Living in Morocco*





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Though it may seem like a distant land, Morocco lies just across the Mediterranean from Europe, barely a stone's throw from Spain's southernmost tip. With its mountainous and desert landscapes, labyrinthine souks, delectable cuisine, exquisite rugs and textiles, vibrant mosaics, fragrant odors, mesmerizing music, and welcoming people, Morocco is a most alluring and tantalizingly exotic destination. Digging a little deeper into the myth of Morocco, Barbara and René Stoeltie bring us this eclectic selection of homes that demonstrate all that is most wonderful about Moroccan style. Flipping through these pages of fairy-tale interiors (ideally whilst sipping a steaming cup of sweet, fragrant mint tea) you'll be instantly transported.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art. She conceived TASCHEN's *Interiors* series in 1994 and the *Country Houses* series in 1999.

The authors: **Barbara and René Stoeltie** both began their careers as artists and gallery owners. With René as photographer and Barbara as writer, they have been collaborating on interior design articles since 1984, contributing to such influential magazines as *Vogue*, *The World of Interiors*, *AD*, *Elle*, *House and Garden*, *Country Living*, and *House Beautiful*.

Left: *A heavy silk curtain closes off the bedroom in the Palais Ayadi, Marrakech. Shoes are left by the door*
Page 18/19: *Patio of Hugo Curletto and Arnaud Marty-Lavauzelle's house in Marrakesh*



“L’Afrique rayonne dans ces lieux où la nature est encore un écrin



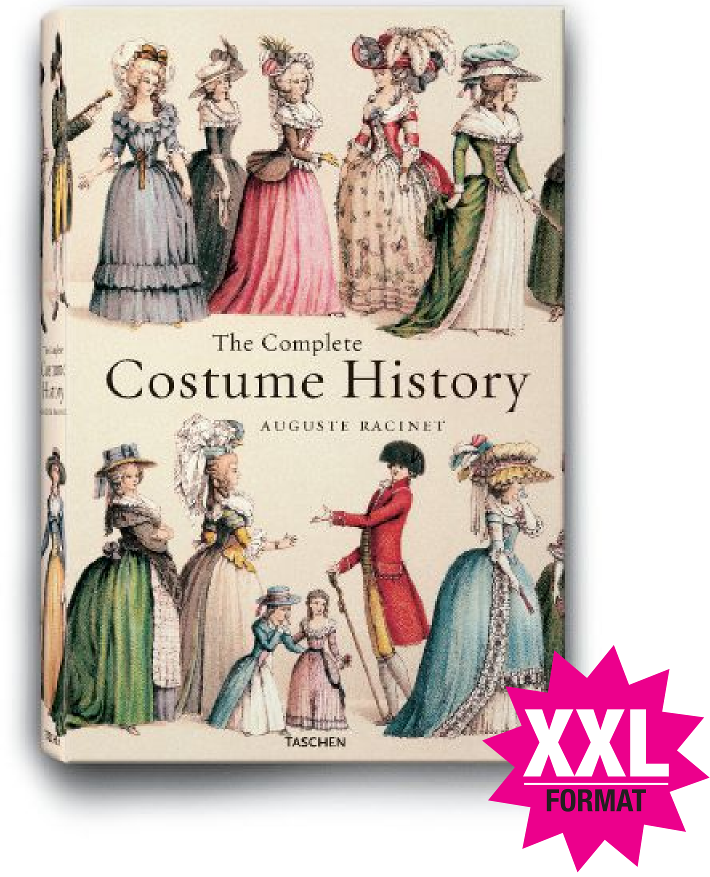
preservé.” —*Maison Madame Figaro,* Paris, on *Great Escapes Africa*



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From Togas to Tailcoats: a Fashion Time Machine

The evolution of style from antiquity to 1888



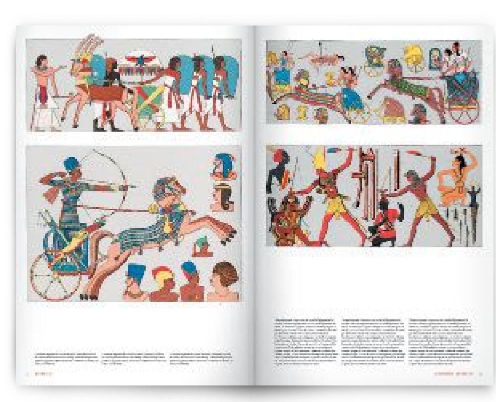
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Originally published in France between 1876 and 1888, Auguste Racinet's *Le Costume Historique* was the most wide-ranging and intelligent study of clothing ever published. Covering the world history of costume, dress, and style from antiquity through the end of the 19th century, the great work—"consolidated" in 1888 into 6 volumes containing nearly 500 plates—remains, to this day, completely unique in its scope and detail. Racinet's organization by culture and subject has been preserved in TASCHEN's magnificent and complete reprint, as have excerpts from his delightful descriptions and often witty comments. Perusing these beautifully detailed and exquisitely colored illustrations, you'll discover everything from the garb of ancient Etruscans to traditional Eskimo attire to 19th-century French women's couture. Though Racinet's study spans the globe from ancient times through his own, his focus is on European clothing from the Middle Ages to the 1880s and this subject is treated with exceeding passion and attention to detail. *Costume History* is an absolutely invaluable reference for students, designers, artists, illustrators, and historians; it is also an immensely fascinating and inspirational book for anyone with an interest in clothing and style.

Introduction by: **Françoise Tétart-Vittu** is head of the graphic arts department at the Musée de la Mode et du Costume de la Ville de Paris. She studied art history at the Sorbonne and is specialized in costume history of the 18th and 19th centuries. The author of many books on costume history and curator of exhibits, she lives and works in Paris.

Left: Roman: *Representative rich Etrusco-Greek building. Interior of the palace*

AUGUSTE RACINET. THE COMPLETE COSTUME HISTORY
Françoise Tétart-Vittu / Hardcover, **XXL**-format: 29 x 44 cm (11.4 x 17.3 in.), 648 pp.

ONLY € 150 / $ 150
£ 100 / ¥ 25.000

du livre illustré." —*Le Monde*, Paris

A Monumental 19th-century Achievement

"Our fathers handed down to us not just a knowledge of their persons but of the headwear, arms and other ornaments that they loved in their own lifetimes. The only way in which we can properly acknowledge this benefit is by doing the same for our descendants." (Jean de La Bruyère: *Les Caractères*, De la mode,15)

This is the challenge thrown down by La Bruyère. And the man who rose to it was one of the most audacious of the 19th century's scholar-artists. By transforming La Bruyère's "benefit" into imagery, he ensured that a vast historical cavalcade of peoples of this earth might pass before everyone's eyes. Auguste Racinet's prestigious work on historical costume, which he completed one hundred and fifteen years ago, is justly celebrated. In its wealth of information and minutely detailed drawings, it was the first epitome of costume history to be published in France, and its scale has never been equaled. The study of costume had previously featured in manuals of archaeology as a subcategory of the study of arms; Racinet constitutes the vital link between this approach and the history of civilian costume, at the time a new and underdeveloped discipline in France.
Racinet shared with a number of French artists the stance he adopted in a controversy that raged for over a decade (1864–1875). This concerned the relationship between the liberal and industrial arts; Racinet stood alongside the collectors and scholars who founded the Union centrale des Arts décoratifs and the artists who contributed to the publications commissioned by two ministries, the Ministère de l'Instruction and the Ministère des Beaux-Arts—works published by major official houses such as Firmin-Didot.
The bookseller René Colas, author of the first *Bibliographie du Costume* (Bibliography of Costume, 1933), describes Racinet's work as "the most important general collection on the subject of costume: the documents were taken from earlier published series and original drawings from public collections; though not artistic, they are more than adequate in execution".
Charles Auguste Albert Racinet was born in Paris on 20 July 1825. His career was representative of a group of 19th-century industrial draughtsmen, teachers of technical drawing and factory studio managers who helped to diffuse the most significant motifs of the decorative arts of the time. Like many of these men, he had learned his trade from his father; Racinet senior (also christened Charles-Auguste Racinet) was a lithographic printer. The younger Charles Auguste subsequently completed the Ville de Paris drawing course. Represented at the Salon 1849–1874 as a painter, he in fact exhibited nothing but reproductions of ancient documents from manuscripts in the Bibliothèque nationale, archeological subjects, and projects for stained-glass windows. The Musée Draguignan still possesses some Racinet paintings of scenes from the life of Charles VI and Jacques Coeur.
His expertise in artistic reproduction naturally led Racinet to teaching and participation in scholarly works: collections, dictionaries, and manuals of architecture and interior decoration. In collaborating on the plates of a work by the painter Ferdinand Séré and the man of letters Charles Louandre—its projected title was *Histoire du Costume et de l'Ameublement au Moyen-Âge* (A History of Costume and Furniture in the Middle Ages)—he was, it seems, simply following in his father's footsteps. As a result of Séré's unexpected death, the lithographer, bookseller, and publisher Hangard-Maugé returned to the project somewhat later, when he drew on Séré's work for the four volumes of *Arts Somptuaires, Histoire du costume et de l'ameublement et des arts et industries qui s'y rattachent* (Sumptuary Arts, History of Costume and Furniture and the Arts and Industries therewith connected) published in 1857–1858. He did so with the assistance of a painter "expert in archeological studies", Claudius Ciappori. Part of Séré's project had, however, been published as early as 1847–1851 by the famous Paul Lacroix (known as "Bibliophile Jacob"), in the volume *Le Moyen Âge et La Renaissance, histoire et description des moeurs et des usages, du commerce et de l'industrie, des sciences, des arts, des littératures et des beaux-arts en Europe* (The Middle Ages and the Renaissance, A History and Description of Mores and Customs, Commerce and Industry, Art, Literature and the Fine Arts in Europe). This was an official State publication, and Lacroix followed it in 1852 with ten volumes of *Costumes Historiques de la France d'après les monuments les plus authentiques… précédé de l'histoire de la vie privée des français depuis l'origine de la monarchie jusqu'à nos jours* (Historic Costumes of France according to the most Authentic Monuments, preceded by the History of the Private Lives of the French from the Origin of the Monarchy to the Present Day). The names of the Racinets senior and junior appear on certain plates of both of these works, signed "Séré and Racinet del. and lith." or "Racinet Snr. Del.". In the distribution of labor, the Racinets, had, it seems, been principally assigned the didactic plates.
The young Auguste Racinet's participation in works of this kind marked the starting point of his career in scholarly art publishing.

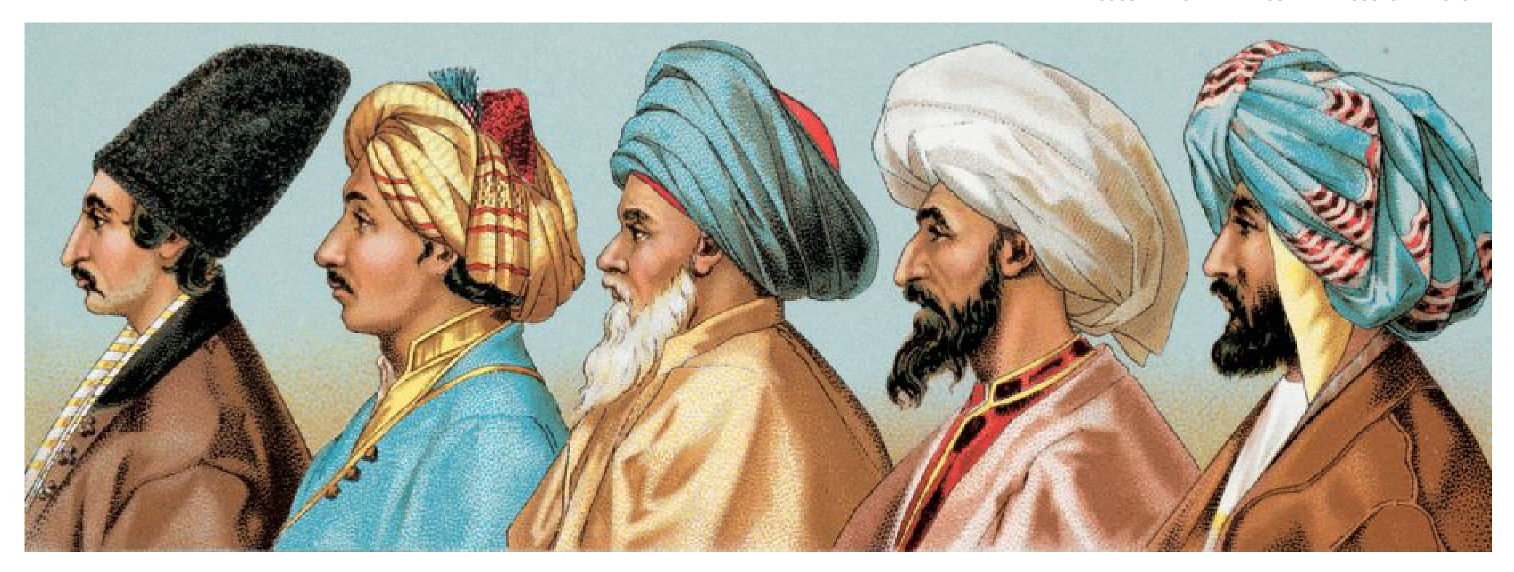


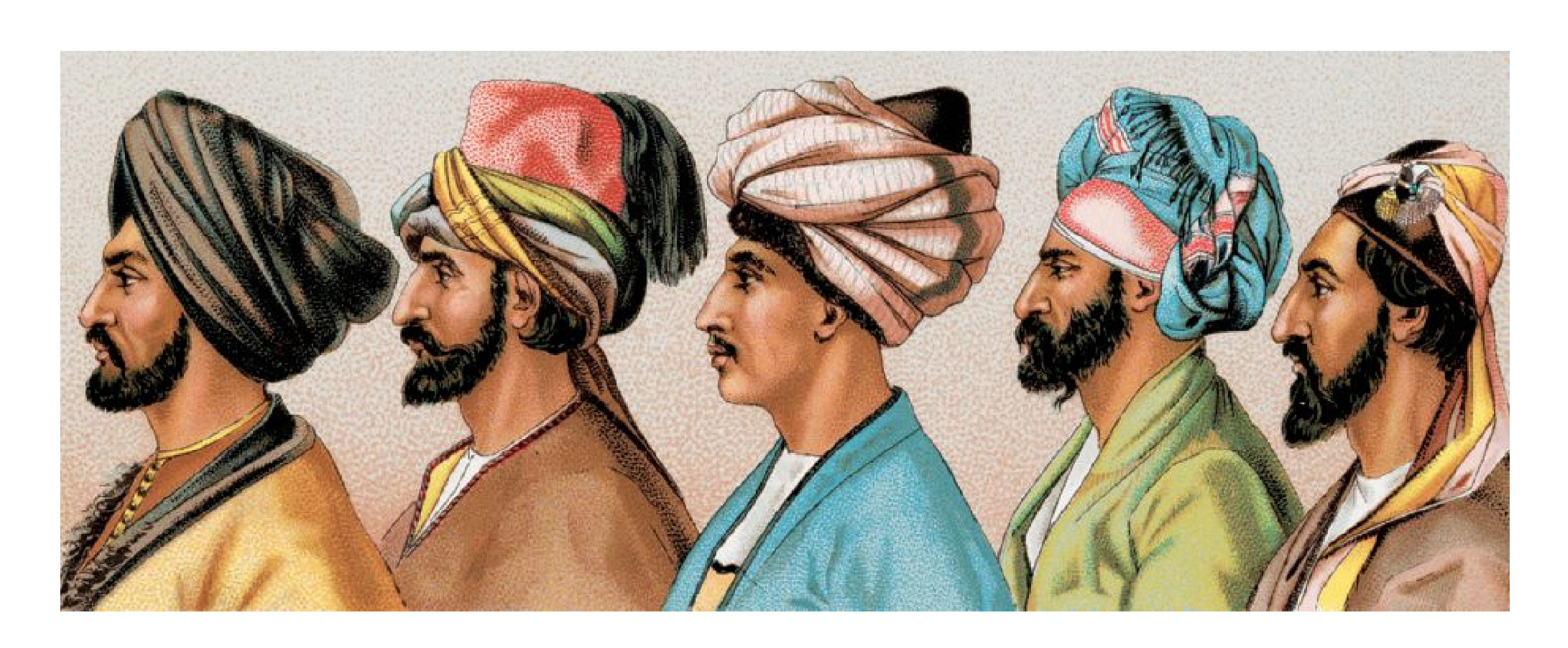
Above: France: 17th century: *Civilian costumes, nobility. Wig and sword worn, 1670*
Below: Europe: 17th century: *Historical figure*



This career is summarized in the administrative dossier compiled when he was named a Chevalier de la Légion d'Honneur on 5 August 1878, at which time the publication of his *Costume Historique* (Costume History) was already "in progress". The report reminds us that Racinet, "draughtsman and publicist", was not merely the author of *Ornement Polychrome* (Polychrome Ornament), translated into English and German, but artistic director of various sets of engravings, such as *La Céramique japonaise* (Japanese Ceramics), a color publication in English and French, *La Collection archaéologique du Prince Saltykoff* (The Archeological Collection of Prince Saltykoff), *Le XVIIIe siècle* (The 18th Century) by Paul Lacroix, and *L'Iconographie de la Sainte Vierge* (The Iconography of the Holy Virgin) by Abbé Meynard. Also cited is his work on typographical illustrations to Apuleius's *Golden Ass*, and on the first printed editions of *The Middle Ages and the Renaissance, Sumptuary Arts and Engelmann's L'Institution de l'ordre du Saint Esprit* (The Institution of the Order of the Saint Esprit). The dossier further refers to the reports that Racinet drafted as Secretary to the Drawing Schools Jury for the exhibitions at the Union centrale 1874–1876. On his death on 29 October 1893 at Montfort-l'Amaury, near Paris, he was famous above all for his two essential works: *L'Ornement polychrome, 2000 motifs, recueil historique et pratique* (Polychrome Ornament, 2000 Motifs, a Historical and Practical Collection), published in 1869, which went to a second edition in 1885–1887, and *Le Costume historique* (Costume History), whose sixth volume, containing the introductions and contents, completed the work in 1888.

Right: Asiatic Headgear: *Persians, Afghans or Pushtuns, Indians, Kurds, Parsees, Baktiani, Turkomans, Iliats, Arabs, Catholic bishop*







Falling in love with the exotic, collectors sometimes ornamented their Turkish salons with oriental clothes.



Landowners invented a lineage for themselves that featured ancestors in armor or historical robes.

This work of vulgarization was an exemplary product of the editorial policy of the great publisher Ambroise Firmin-Didot (1790–1876), printer to the Institut de France. Firmin-Didot, it will be remembered, was a distinguished Hellenist, elected member of the Académie des Inscriptions et Belles-Lettres in 1872, and a collector of manuscripts and rare books. The publishing house that he developed was that of his uncle Pierre Didot (1761-1853), who had himself published the celebrated *Voyages pittoresques et romantiques en France* (Picturesque and Romantic Voyages in France) by Baron Taylor, on which many illustrators had worked; its 685 numbers appeared over the period 1820–1876. Ambroise Didot published a series of archeological works on Egypt, Greece, Pompeii, and so on, to which Auguste Racinet constantly refers. These were the principal sources of his famous *Polychrome Ornament*, a practical collection put together with the avowed intention of "rendering major services to our industrial arts". In this he was at one with the artistic preoccupations of his contemporaries in the years 1845 to 1890. He belonged to the generation trained by neo-classical artists in the ambit of Percier and Fontaine, influenced by the Schinkel tendency and supported by architects such as Hittorf and, later, Viollet-le-Duc. This scholarly renaissance in Hellenistic art was not, in their view, simply a matter of imitating classical antiquity; they thought of it as underpinning a new start in the decorative arts. A better understanding of past epochs would, they thought, make it possible to attain to beauty in the present day. This sense of the past was gradually enlarged during the second half of the 19th century to include the Middle Ages and the Renaissance; as a consequence, it was often criticized for its eclecticism, since the turn of the century was marked by its "ambition for truth", as Roger Marx put it in his preface (15 October 1891) to Arsène Alexandre's *Histoire de l'art du XVIe siècle à nos jours* (History of Art from the 16th Century to Our Own Day). Racinet placed his archeological art at the service of the decorative arts at a time when polychromy was central to architectural innovation. Hittorf's *L'Architecture polychrome chez les Grecs* (Polychrome Architecture in Ancient Greece) had appeared in 1851, and in 1854 he published his projects for a temple to the Muses and a Pompeiian villa, projects created for the then Prince-Président Napoleon (later Emperor Napoléon III), who was himself a collector enamoured of classical antiquity. At the same time, Viollet-le-Duc, as Inspecteur des Monuments historiques et des cultes, was encouraging forms of restoration and interior decoration very close to the styles of ornament tabulated by Racinet. One example of this is the Romanesque and Gothic decorations composed by the architect Charles Joly-Leterme (1805–1885) for the châteaux of the Saumur region.
Polychromy came to be applied in all areas of the arts, notably in the lithography which was Racinet's own specialty. This was the technique that he adopted for the superlative plates of the *Costume Historique*. In so doing, he fulfilled the wishes of Ambroise Didot, chairman of the jury of the 1851 Great Exhibition in London, who had "seen nothing so beautiful as the lithochromatic products of the Austrian Royal Printing Works", and sought a Frenchman who could work to the same standard. The technique was particularly suited to the reproduction of illuminated manuscripts, and Racinet had been initiated into the art of color lithography in the ambit of Hangard-Maugé.
For this group of archeologically inspired architects, costume was a prime component of the culture of antiquity, a point which all of them emphasize in their prefaces. Viollet-le-Duc gave it a scientific dimension in the seventh part of his *Dictionnaire raisonné du mobilier de l'époque carlovingienne à la Renaissance* (Analytical Dictionary of Furniture from the Carolingian Period to the Renaissance, 1858–1875). He covered clothes, jewelry and ornamental objects in volumes III and IV of this work, his sense of detail driving him to add dressmaking patterns for the Italian Renaissance. Volumes V and VI of this work were meanwhile devoted to arms and their use.

The publication of Racinet's work triggered that of rival works.

General histories of costume were more and more frequently attempted, and over the course of time the period studied crept forward to include the late 18th century. Thus whereas in 1827–1829, Camille Bonnard and Paul Mercuri's *Costumes ecclésiastiques et militaires* (Ecclesiastical and Military Costumes) had confined itself to classical antiquity and the Middle Ages, after 1858, scholarly interest in later centuries began to extend to the very early 19th century. This interest was not unique to France: in 1852, Becker published a work equivalent to Lacroix's, *Kuntswerke und Geräthschaften des Mittelalters und der der Renaissance* (Artworks and Implements of the Middle Ages and Renaissance). Becker's enterprise was continued in 1859–1863 by Jacob Heinrich von Hefner-Alteneck (1811–1903), whose principal fame was as an art historian; he was Keeper of the National Museum of Bavaria from 1868. In 1840–1854, he published *Trachten des christlichen Mittelalters* (Costume of the Christian Middle Ages) in Frankfurt—a French translation was published in Mannheim—and followed this with the ten volumes of his *Trachten, Kunstwerke und Geräthschaften vom frühen Mittelalter bis Ende des achzehnten Jahrhunders mit gleichzeitgen Originalen* (Costumes, Artworks and Implements from the Early Middle Ages to the Late 18th Century Based on Contemporary Originals). This appeared over the years 1879–1889, at the same time as Racinet's history, and a French translation followed soon thereafter (1880–1897).
Such historical endeavors acquired particular prominence at the World Exhibitions in the section entitled Retrospective Museum, whose conception was like that of the museums that grew up in so many towns during the 19th century. Having noted a certain poverty of invention in the decorative arts during the Great

Above: Greek: *Military wear. Offensive and defensive weapons. Civilian clothing*
Below: South Sea Islands: *Malaysia, Micronesia, Melanesia, Polynesia.—Costumes and ornaments, arms and utensils; customs. Tattoos and the functioning of moko, the incised and powder-dyed tattoo, the tatau of the New Zealanders*
Right: South Sea Islands: *Blacks: Alfurus, Papus and Australians.—Kanaks—Nuku-Hivians. Costume and toilette, arms and military ornaments*



 "Just found your address by accident! Just goes to show that

Exhibition of 1851, a group of artists in 1858 founded the Société du progrès de l'Art industriel, which in 1864 became the Union centrale des Beaux-Arts appliqués à l'industrie. Fascinated by the example of the new South Kensington Museum, which had opened during the London World Exhibition of 1862, the Union centrale in 1865 presented a historical exhibition of art objects and furniture, divided into the categories ancient, medieval, renaissance, and "modern" (17th-18th centuries), along with a large section of oriental art. The oriental arms of the Marquis of Hertford and the manuscripts of Ambroise Firmin-Didot were much admired, but textiles were barely represented and clothing not at all. The Union centrale subsequently elected to concentrate on a single theme, and the 1869 exhibition on oriental art was a considerable success. War, however, intervened, with its attendant turmoil, and it was not until 1874 that the Union centrale organized its fourth exhibition, which took the form of a museum of costume. This was in perfect accord with the spirit of the time. Clothing ancient and modern had been taken up by literature and the visual arts. From Gérôme to Tissot and Meissonnier to Roybet, painting was responding not merely to the essays of Baudelaire and the Goncourt brothers but to works contemporary with the exhibition, such as Mallarmé's *La Dernière mode* (The Last Cry, late 1874) and Charles Blanc's *L'Art dans la parure et dans le vêtement* (Art in Ornament and Clothing, 1875). The interest in costume was not confined to the artistic world. The wider public had flocked to see the display of Swedish costumes in the geographical section of the 1867 World Exhibition and the historical clothes from the Musée des Souverains presented in Paris and Versailles.
The Union centrale's 1874 exhibition enjoyed the patronage of conservators such as Du Sommerard and collectors like Dutuit and Baron Double, along with the Marquis de Chennevières and the distinguished painter Léon Gérôme, a member of the Institut and an advocate of a return to classical painting. The executive committee included the manager of the Gobelins, Darcel, the scholar Bonnafé, Régnier, stage-director at the Comédie-Française, and the painters Lechevallier, Chevignard, and Racinet. This was no small enterprise. No less than 225 owners lent items for the exhibition, and an impressive number of garments, textiles, and pictures went on show in order "to create as complete as possible a sequence of historical documents of the sumptuary arts and to provide manufacturers with numerous elements for study and comparison". Even today, one is struck by the historical importance of the Louvre tapestries and pictures lent for the show and distributed through the ten large halls. They hung above cases filled with a host of objects provided by famous collectors such as Spitzer, Richard Wallace, the Ephrussi cousins, and Alphonse, Edmond, and Gustave de Rothschild. The textile samples from the Dupont-Auberville collection, the shoes lent by Jacques Jacquemart, the oriental furniture sent by Albert Goupil and the manuscripts and book-bindings from the Firmin-Didot collection were particularly admired.
Nor was the pedagogical side of things neglected. The Ministère de l'Instruction publique had sent prints of seals and memorial stones made by the Director of Archives. Also exhibited were the patterns of the classical costumes used by Heuzey in his course on Greek costume at the École des Beaux-Arts. Historical monuments were represented in the form of chromolithographic reproductions of fresco, and the theatre by the drawings made "on the basis of authentic and historical documents drawn from his collection" by the stage-designer Lacoste for the costumes of two plays presented at the théâtre du Châtelet: *Déluge* and *Théodoros et Ismaïla*. And finally a library was created featuring all recent works published on the subject, and decorated with tapestries and "artist's proofs" of Jules



For couturiers, too, Racinet was a mine of information, at a time when costume balls were all the rage in high society.



Jacquemart's *costume portraits* made after pictures, arms, and jewelry published in the *Gazette des Beaux-Arts*.

Racinet's work ... casts valuable light on the changing notions of what constitutes a work of art.

All this underlines how Racinet and Firmin-Didot's work was the perfect follow-up to this exhibition, making available the knowledge contributed by the bringing together of the many complementary "documents" constituted by the exhibits. But though the Union centrale had demonstrated the existence of a strong interest in every aspect of costume, its founders differed widely in their perspectives. This became clear in April 1875, when the Union centrale established its library and museum in the place des Vosges. Both of these institutions were open to workers leaving their factories and studios of an evening, and admission was free. Certain of the collectors and administrators of the Union had had in mind a quite different and more elitist goal, that of the creation of a museum of decorative arts. The result was the founding in 1877 of a parallel organization under the instigation of the Marquis de Chennevières: the Société du Musée des Arts décoratifs. The two associations finally united in 1879 to form the Union centrale des Arts décoratifs, which ultimately became the Musée des Arts décoratifs located in the pavillon de Marsan at the Louvre. This transformation of the Société into a veritable museum primarily answered the purposes of rich collectors—potential donors to the new museum—and the many famous painters of the time who sold their "costume" paintings worldwide.
For in the years 1840–1880, the taste for painting in the Dutch style, which sat so well with 16th-17th-century furniture, was diffused by the many "artisans of art" who had been inspired by Lacroix and Racinet's volumes, by Gérôme's drawing course published by Goupil, and by the documentation offered by the Union centrale. Their clients liked to research these periods; they collected original objects, bought "reconstitutions of ancient (porcelain) works" from the famous Parisian manufacturer Samson, or, like Fernand de Rothschild, commissioned imitations of objects and jewelry of the 16th century. This mixture of the authentic and the reconstituted, widely used in the repair or replacement of paneling in the great houses of Europe and the East Coast of the United States, was also practized in relation to textiles and costumes. Falling in love with the exotic, collectors sometimes ornamented their Turkish salons with oriental clothes; landowners invented a lineage for themselves that featured ancestors in armour or historical robes. Painters needing authentic items to copy possessed their own collections of objects and costumes, which they strongly preferred to the photos of costumed models sold by certain photographers. Many of these authentic pieces, not all of them unmodified, have since entered museums, of which they were often the original exhibits and point of departure. Examples include the painter Lucas's costumes at the London Museum, Stibbert's in Florence, Escosura's in Reggio di Emilia, and those of Flameng, Royebet and Leloir in Paris. Certain artists were rich enough to commission costumes from specialist tailors who researched them in scholarly works such as Racinet's. Thus Roybet, who painted scenes à la Frans Hals, had suitable costumes and shoes made for him by a Flemish craftsman named Henri Clootens. At this time, the streets around the École des Beaux-Arts contained shops specialising in the sale of costumes of greater or lesser antiquity to painters and theatre wardrobes. This clientele was, as it were, tailor-made for Racinet, and it was not the only one.
For couturiers, too, Racinet was a mine of information, at a time when costume balls were all the rage in high society. One of the most famous couturiers of the time, Jean Philippe Worth, himself a painter and collector of historical costumes, sought and perhaps found inspiration in Racinet's plates for the stylish and fantastical evening wear that he designed. Fashion journal editors seeking to provide their readership with engravings of fancy-dress for the carnival could also have recourse to his volumes. *La Mode illustrée*, which Firmin-Didot began publishing in 1862, had one of the highest subscriptions among such magazines. Its patterns and engravings were sold on to other press groups, notably to Franz Lipperheide's *Modenwelt* in Berlin. Lipperheide was at the time in the process of creating (with this wife Frieda, herself a collector of textiles and embroidery), the first and one of the greatest specialist libraries of the literature of costume; it now forms part of the Berlin Kunstbibliothek.
The publication of Racinet's work triggered that of rival works, such as those of Weiss and Hottenroth, and the republication of earlier works such as those of Lacroix and Jacquemin. It also inspired a work of the very early 20th century, Roger-Milès' *Comment discerner les styles du VIIIe au XIXe siècle* (How to Discern Styles, From the 8th to the 19th Century), with two thousand line-engraving reproductions; this was a sort of abridgement of Racinet's work on civilian costume in France and paved the way for the work of the following generation, that of Maurice Maindron and Maurice Leloir.
These men were not, however, entirely uncritical of Racinet's efforts; they criticised him for having painted reproductions of documents that were, for the most part, line drawings. Consequently, in 1903, they planned the creation of a *Dictionnaire du Costume du Moyen-Âge au XIXe siècle*, conceived along Viollet-le-Duc lines; his was their presiding spirit. This was to be a general history of costume in five volumes, with historical notes and illustrations drawn after originals by the painter Maurice Leloir, to be completed by a dictionary that would include patterns. Leloir had illustrated editions of Molière and Alexandre Dumas, and was not satisfied with merely graphical evidence; he was determined to study the surviving costumes. In 1907, Maindron and Leloir, with the military painter Édouard Detaille, founded the Société de l'Histoire du Costume, whose goal was the creation of a costume museum. This goal was prefigured in an exhibition held in 1909 in the Louvre's pavillon de Marsan, a sort of avatar of the 1874 exhibition that Racinet had seen. But the deaths of first Maindron and then Detaille, followed by the outbreak of the First World War, delayed the projected dictionary, and Leloir's 17th and 18th-century volumes were published only in 1935–1939. The *Dictionnaire du costume* appeared posthumously in 1951; it was reprinted in 1992 and remains an authoritative source for costume history.

Racinet's work is, then, not only a documentary treasure-trove covering more than two thousand years of costume. From a historical perspective, as we have seen, it casts valuable light on the history of museums, the applied arts, and the changing notions of what constitutes a work of art. For the 21st-century reader, it further offers a chance to reconstruct ancient times, an exercise of memory and imagination that has its own charms. It is to just such a sedentary voyage through time and place that the reader is hereby invited.

Above: Egyptian: *Internal courtyard of a private dwelling (c. 14th century B.C.)*
Right: Russian Kalmucks*, a people of horse-riders. Kalmuck tent, kibitka. Nomad customs*

 "C'est la première fois qu'un ouvrage de cette qualité est consacré, en France, à l'œuvre de l'artiste

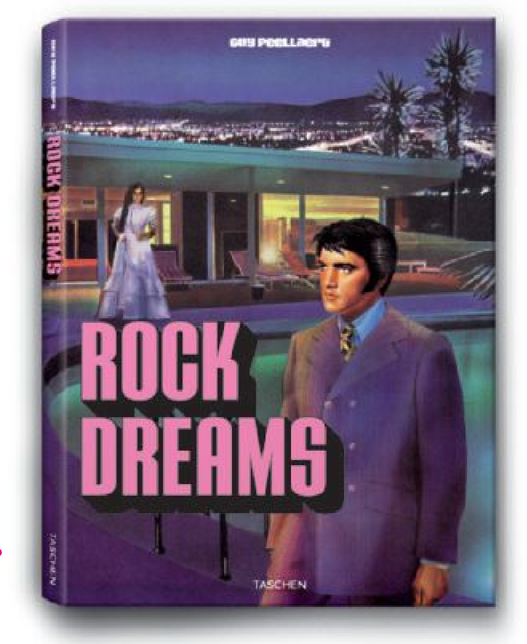


italien. La qualité des reproductions ... est à la mesure de ce livre somptueux." —*Le Nouvel Observateur*, Paris, on *Leonardo da Vinci*

Life is but a rock'n'roll dream

A storybook of rock music

ROCK DREAMS
Guy Peellaert, Nik Cohn / Softcover, format: 24.5 x 33.5 cm (9.6 x 13.1 in.), 192 pp.
ONLY € 19.99 / $ 29.99 £ 14.99 / ¥ 3.900



"This is the first rock'n'roll book. Music for your eyes…. If you don't have it already, buy it…. I would go so far as to sacrifice two record albums if I had no other way to pay for it."
— Los Angeles Times

Thirty years ago, artist Guy Peellaert teamed up with author Nik Cohn to create this fantasy tribute to rock'n'roll and R&B. Through surreal texts and images, Peellaert and Cohn paint an imaginary world in which the great gods of mid-century popular music appear in their own settings (the Drifters under the boardwalk, Otis Redding on the dock of the bay, the Beach boys on the beach). Here, rock music is a "secret society, an enclosed teen fantasy" treated with the same kind of passion and obsession famously generated by the most fanatic of lovesick, pimply adolescents. All the founding heroes of rock, soul, and pop appear in Peellaert and Cohn's colorful hallucinations, including Buddy Holly, Elvis, Ray Charles, Sinatra, Bob Dylan, Jimi Hendrix, James Brown, The Rolling Stones, The Beatles, The Who, Tina Turner, Stevie Wonder, and many more. TASCHEN's revival of this unique book comes at a time when rock is making a strong comeback and young musicians are taking inspiration from the very stars featured in *Rock Dreams*.

The artist: **Guy Peellaert** studied art in Brussels and now lives in Paris; he exhibits in galleries and museums throughout Europe and the United States. The creator and painter of *The Big Room: Portraits from the Golden Age*, and the author of comic strips, he also produces set designs, video clips, and graphics for the cinema and television. The author: **Nik Cohn** is a novelist and cultural observer whose works include *The Heart of the World, Yes We Have No*, and the short story that became the film *Saturday Night Fever*. Most recently, Peellaert and Cohn collaborated on the book *20th Century Dreams*, published in 1999.

"Of [Peellaert's] art, Fellini said it is 'the literature of intelligence, imagination, and romanticism'—all things which Fellini knows by heart…. The two years plus that it took to concoct this prodigious book have resulted in a chef d'œuvre."
—Rock and Folk, Paris





Bookcover: Elvis Presley. *Now, when I come home, late at night, my slippers are waiting in front of the fire, my pipe is on the mantleshelf, and Priscilla is sitting up in bed, with curlers in her hair. Then I kiss her on either cheek, and on her lips like cherries, and I hold her close to my heart. "Welcome home", she says, and at last I am at peace.*

Above left: The Rolling Stones. *Then there were three, because the fourth had also grown exhausted, and the complete gang only reassembled on certain special occasions, when they were tired of seclusion and decided to raid the public parks. Now, in the search for continuous novelty, their games were ever-changing: in turn they played at revolution, and they played at martyrdom, and they even played at sanctity. Sooner or later, however, all flavours bored them.*

Above right: Sam Cooke. *Sam Cooke, shot dead in a motel, was black but dressed up white, sang Soul but wrote Teendreams, wagged his ass but gently, with a certain deference.*
Right: Bill Haley.
People ask me, Bill, how can you do this?
You a musician, a grown man and a pro, how can you play this trash?
This jungle music?
Listen, I tell them, don't knock it.
I mean, I'm thirty years old, and I have a wife and five children to support, and I scuffled ten years for a break, and now I finally got it, and I'm not about to let it go, not for anyone, no matter what.
So I grin, and I keep on grinning, and I don't stop grinning until they turn the lights out.
Listen, I say, it's a living.


TISSUES
KLEENEX
TISSUES
ISSUES

The great magic moments of rock'n'roll

by Michael Herr



Fats Domino. *At three hundred pounds, Fat Daddy was not all flab: each night, in trial of strength and stamina, he would shove his grand piano clean across the stage, bumping it with his thigh. "Clean living keeps me in shape," he said. "Righteous thoughts are my secret, and New Orleans home cooking."*

There's a famous photograph of Elvis Presley being kissed on either cheek by two beauty queens, while he looks into the camera. I don't think that anybody else in the history of show business (or of photography for that matter) had ever looked that way at a camera before, with such a complete mixture of aggression and submission, with such possession, possessing himself for certain, and probably anybody else who happens to be looking: at the amused ardent curve of the nostrils, the young ravished lips, the love-burning eyes. Peaceful as a drowned man, or an angel sent in to announce the final triumph of everything hot, wet, and oral, the look on his face distorts the physical evidence of what's happening, you're left feeling that if the two women are really kissing anybody it's each other, and that Elvis is gone, out through the lens and the light and the back of your brain (where he leaves an inerasable shadow on the wall, a miraculous imprint like the shroud of Turin), and away into the endless lonely spaces of his own unprecedented super Stardom, where we can't watch him anymore. Presence as absence, right there and not there at all. The Elvis of our dreams.

Peaceful as a drowned man, or an angel sent in to announce the final triumph of everything hot, wet, and oral ...

Rock Dreams are old-timer's dreams, and seemed so even ten years ago, when the book was first published and its creators were still chronologically young. They're like dreams from some deeply felt late Autumn, when the light is pouring into the ground and the elegy-making impulse is most fluent, sending you dreaming looking back over whatever seems to be completing itself, any phenomenon that is losing its heat; such as the breathtaking loop the culture made between 1945 and 1970, the loop that described and contained the great magic moment of rock and roll. In 1973, rock and roll was performing the very self-conscious convulsions of its second ritual little death and had all but passed over into the shadow form; "surviving in pockets", kept clinically alive in the margins by a few records every year, and by the scattered faithful, who (we know now), were right to stay true. It would stand again and breathe with its old internal vigor, there would be more rock and roll and more rock and roll history. There just wasn't going to be anymore rock and roll as history. That groove in time was worn down and gone, just like a thrill, and many people were having a rough time living in a world without it. Men and women in their thirties were behaving like spoiled boys and girls, pining for the old tribal jukebox jive and the days of common climax. It was a time of unparalleled bitterness in the culture. The world rock community had fractured beyond hope of restoration, and was so cynical in all its jagged bits that the membership either denied any knowledge of the former unity, or stoned itself blind with nostalgia, the drug of forgetting that's at least as effective as alcohol. Feelings ran high against the stars who had survived the 1960s, and the casualties were mourned with resentment. This was the mood when we first looked into *Rock Dreams*, and the recognitions that occurred were incredible, in some cases unbearable, the shock and pleasure and unashamed loss we felt when we realized that for most of our lives we'd all been having the same dream.

Rock and roll, the great subject, and rock and roll history, just like any other history, coming down in a million versions and two basic enduring modes, public and private (a.k.a. secret, so-called) or outer-inner, just like always, just like brothers falling out over their inheritance who contrive to meet again and behave like brothers only inside of dreams and visions, where it all gets cleaned up; as it does in those extraordinary dreams you sometimes have where you've died, and the Witness peels away from your body and does all your looking for you. You can't be frightened or seduced or disappointed anymore, anything can be said, everything can be shown. When the old days and the days to come are in sympathy, you don't need your memory to lie to you and make all its partisan re-arrangements of time, place, people, and feelings, you don't have to suffer again over what "really" happened and what "never" happened. You don't have to think or choose or act, you don't even have to buy anything. All you have to do is look.

The show business of rock and roll is taken for granted in *Rock Dreams*, and is at the heart of every piece. The devotional aspect of rock and roll is taken for granted, too, and is also at the heart of every piece, which doesn't mean that rock and roll has two hearts, or that *Rock Dreams* does. Even though it's a collaboration, it's a particularly single-hearted one, with a shared view, a common purpose and, I think, a mutual motive, which was to put something of equal value back into rock and roll for all that had been given. As a great work about rock and roll, *Rock Dreams* is rare enough. As an expression of fan love and an act of cultural ecology, it's inimitable.

Men and women in their thirties were behaving like spoiled boys and girls, pining for the old tribal jukebox jive and the days of common climax.

The book's boundaries are chillingly specific, but the resonances are incalculable. It begins and ends with images of the accidental father of rock and roll who hates rock and roll: The Frank Sinatra

Right page: Tina Turner. *Let's hear it for Mrs. Tina Turner, from Knoxville, Tennessee. Tina is a housewife by day, proud mother of four, and keeps busy with changing nappies, cleaning the apartment and cooking up her Southern specialities.*
Mmmmmmm, when she gets to messing with those pots and pans, and out jumps the fried chicken, sweet potatoes, black-eyed peas and chitlins—husband Ike don't ever need to roam.

Joe Turner.
From Kansas City, at two forty pounds, Big Joe
can drink both bourbon and beer;
can tear down walls with his bare hands,
can chew pig-iron and spit it out as razor blades,
can kill a man with a smile;
can holler like a mountain-jack,
can swallow hogsbacks whole, and
make love all night long;
can do whatever you can do—Big Joe can do it better.





Jaybird … , there are some truly extraordinary images here.” —*Creative Review*, London, on *Naked as a Jaybird*

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FRANKIE GOES HOLLYWOOD

Bobby-sox brigades cause near-riot scene



guards to get by his fans at Grand Centra
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An expression of fan love and an act of cultural ecology

That is Coming, so soft and fresh with the dew of his early morning that he has to be restrained by embraces from jumping into the fire; and The Frank Sinatra Who is Passing, thirty years older and hard (having gone, as we know, through the fire and the ice and the everything-nice), isolated in the dead of Las Vegas night, absorbing what little light is left and raising his glass to a ghost audience in a gesture past exhaustion and beyond farewell, while underneath run the words of the old anthemic teenage prayer for early death and a good-looking corpse, "Hope I die before I get old." Anybody ever thirty-five can have either Frank Sinatra, both versions-in-time. He's been public for more than forty years now, we can have him practically any way we want him, including and especially not at all.

Rock Dreams moves through this public dream domain like a mirror, and with about as much discrimination. Democratic as rock and roll itself, space is found for the great, the not so great, and the hardly any good at all, the one-hit saints and twenty-year institutions, aristocrats and lowlifes, rockers who were long gone and largely (but not essentially) forgotten, and the ones who overshot so tremendously on their run up the charts that they rendered themselves unforgettable. They hold the place in this book that they once held in our affections and still hold in our imaginations, and whether they're all dolled up like pop stars or naked as castaways, every one of them is perfect; that is, a perfect extract of the public knowledge and the public myth, to say nothing of the public wish.

Guy Peellaert is a born icon-painter in a world that uses up icons like paper plates. He invites the spirit to enter the image, and then he paints it, so that even the darkest and most "subversive" pictures glow with sweet emotion and right intention. Nik Cohn is a former rock writer who had seen the story for many years, from inside, and in all its illuminating and grubby forms, who, leaving the story at last, seals the old relationship with his lean but tender benediction. The text is the hard-bitten telegramatic expression of an old frontline character who lost his illusions but somehow not his innocence, and the paintings recall the great sustaining spiritual paintings of centuries ago, and even share some of the same themes, in their rock and roll mutations. *Rock Dreams* is full of Annunciations, Nativities, Adorations, Passions, Agonies, Crucifixions and Pietàs, plenty of Temptations and Ecstasies and epiphany on nearly every page. But no Resurrections. In show business, Comeback is as close as anybody gets to resurrection, and *Rock Dreams* is not a sentimental work. *Rock Dreams* are European dreams, mostly about an America that's not much more than a dream to me too, who was there on American ground at the time recalled by the book's first pages, and echoed in every subsequent page, the hour of the rock and roll inception, with the great going-public of long hidden fetishes and the exposure of sacramental properties inside obvious, ordinary objects; when suddenly the sight of a guitar could provoke the most complicated and powerful feelings, when rundown roadhouses became charged with more glamour than The Stork Club, and a battered convertible turned into a vehicle for super-sensual travel. Cars stars bars guitars, when the thunderhead of the newly invested Pop finally broke, the poetry and icon rained down all over America and Europe. We were still children when we stampeded the pools that were formed and drank ourselves full. It was only afterwards that we noticed our reflections.





Left: Buddy Holly. *Hey, what happened? One moment I was in Lubbock, Texas, and I had bad teeth, bad eyes and sang with my nostrils and adenoids, hiccoughing and whining. Everyone said I was crazy, so I left and came to New York, an I met a man who straightened my teeth, gave me new glasses, dressed me up real Italian sharp. Next he called me Buddy Holly, and what kind of name is that? Then he sent me out on tour, and put me on TV, and now I'm a Rock'n'Roll star. I like it. Everywhere I go, girls scream at me, boys ask for my autograph and I ride around in a Cadillac. But sometimes I can't believe it—I remember Lubbock, Texas, and everybody laughing and I ask myself, can it last?*

Above: Superstar Bob. *Soon his fame spread and he toured, grew rich and was worshipped. Messianic, he need only point his finger and the temples trembled before him. Now he travelled the world, a potentate, whose person was sacred, whose every word was scripture, and the multitudes flocked to see him, and touch him, and bend to kiss his feet. But these things were not possible, for Zimmerman was no longer reachable. Brooding in grand hotels and limousines, he sat in judgment, or presented parables, but lived behind bullet-proof glass.*

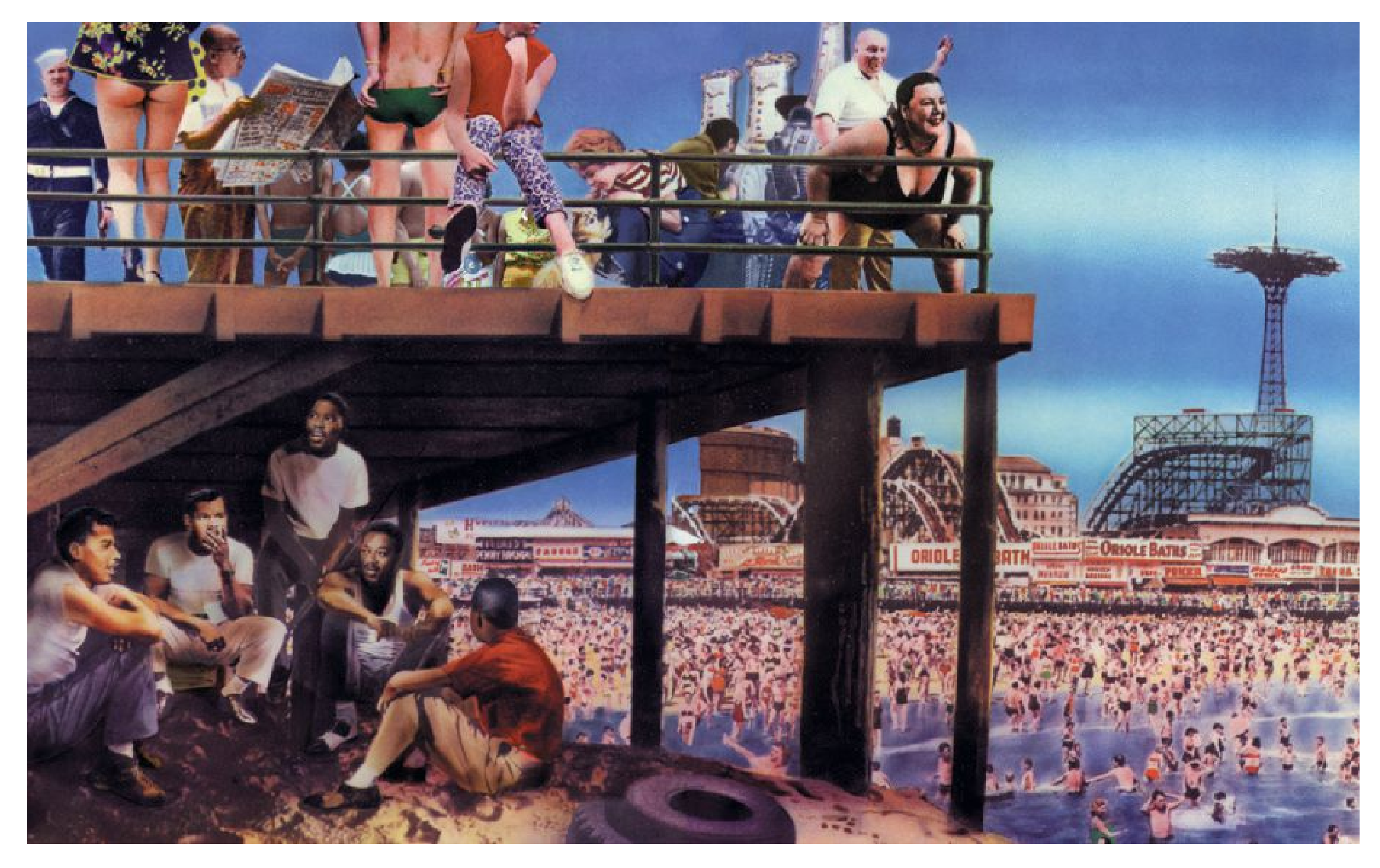
Left page: Roots. *Rock, in the beginning, sprang from everywhere—Rhythm 'n' Blues and Country, romantic white balladeering and Hollywood musicals, novelties, electronic gimmickry, barbershop quartets and just plain dance music. Previously each had formed a separate stream; Rock'n'Roll snatched them up and flung them together wholesale, in every kind of bizarre and anarchic marriage. For a time there was utter chaos. Then came Elvis and, with him, a whole new order.*

Jackie Kennedy got down with Jean Cocteau to twist the night away, and even though her tits were coming out of her dress there wasn't a whisper of impropriety or heat in the entire room.

The submission was immediate and total, in the beginning at least it was probably the sweetest thing about us, and the bravest, because it wasn't passive. It's ridiculous to say that we created the climate for rock and roll, we created the rock and roll. The music was never anything more than a face, a pretext for the star-making and the gathering, and that was always true, back a quarter of a century ago when we were simultaneously a secret society and a public menace. We adored rock and roll before we ever heard eight bars of it.

For twenty years we longed for some real intimacy with our stars, and when we finally got it in *Rock Dreams* there was a recoil, like we'd been hit with an astringent. It was the old familiar greatest story ever told, but one-off. Openly commemorative and soulfully memorial, it was most of all ruthlessly, implacably anti-nostalgic. It was an elaborate and completely successful entertainment, but dangerous to enter. Even its immense compassion was disturbing, it touched us where we didn't expect or particularly want to be touched again, and it clearly and forcefully included us, embedded us deep in every picture by making us the tacit other-half of every event, the object of all those star-gazes and the implied over-subject of the book. This was a rock and roll history that we were forced to take personally. No wonder, looking through it even today, that you can't say whether what you're seeing is glorious or sordid, celebratory or morbid. Even at its funniest it wasn't exactly fun. In fact, there was something a little malarial about these dreams, clinging, upsetting.

Rock Dreams is full of Annunciations, Nativities, Adorations, Passions, Agonies, Crucifixions and Pietàs, plenty of Temptations and Ecstasies and epiphany on nearly every page



Above: The Drifters. *Under The Boardwalk ... and On The Roof ... or cruising down Broadway, or lounging in the balcony at Saturday night movies, or shaking it down at the neighbourhood dance—the Drifters were masters of escape. Over ten years, they changed everything about themselves, their personnel and songwriters, audience and style, but their basic message was always the same: Somewhere in this city, so vast and impersonal, so loud and harsh and filthy, there is still a refuge, where nothing can reach you, where fun is still fun. That's where we go to hide, out of the holocaust, and hurry, we've saved the last place for you.*

The combo of youth, beauty, and death has always made the hottest music, generated the erotic wave that would take you out the farthest.

Too many men and women had been torn from the saddle riding for the Rock and Roll brand. I don't think anybody was terribly shocked that death figured so blatantly in *Rock Dreams*; what would any rock and roll book be without it? Dead stars, dead friends, dead days, and even deader responses, in 1969–70–71 that was the weather, there wasn't anybody rocking on either side of the stage that wasn't touched by it, in those days we were all part-time necrologers just as a matter of course. But in Rock Dreams, death is not necessarily the worst of it. Even the most vivid happy people are somehow tragic, trapped inside their pleasures or excluded from their triumphs, and (see the Ad Lib Club Rock Dream) uniformly alone no matter what they do or we do. Hungry and lonely, sated and lonely, mobbed and lonely, it's lonely at the bottom, lonely through the middle, notoriously lonely at the top. It would all be pretty depressing, really, if it wasn't for the rock and roll.

Dreams of famous people, with their impossible inevitable moments and random impeccable casts, magic and logic compatible and torrents of emotion streaming in and out of cold neutral objects. Dreams-as-jokes that make you laugh or make you cry or leave little marks on your psyche. Culture dreams, where your wonderful taste won't do you any good, love dreams where you don't know who's on display and who's the voyeur, or even if you really saw it or dreamed it: Like that fabulous time at The Peppermint Lounge when Jackie Kennedy got down with Jean Cocteau to twist the night away, and even though her tits were coming out of her dress there wasn't a whisper of impropriety or heat in the entire room; like the look on Phil Spector's face at the very moment when he decided to take his unathletic self out of this mock-Christian towel-snapping homoerotic scene and go with the girl groups for a while; like passing through states where all the weights and measures have been changed so you can't judge anymore, you're not sure whose case is more extreme, Hank Williams dead in the back of his wagon or the lonely teenage girl sobbing in her pillow because Fabian has sent back her high school ring. Bob Dylan, exclusive as a renaissance prince in his fortress limo, is somehow more exposed than Sam Cooke, face down in his underpants and socks. Smokey Robinson as Poetry Incarnate and Jerry Lee Lewis as King Lear, Chubby Checker gets the good news and Del Shannon gets the bad news, Little Richard gets his ya-ya's out and Janis Joplin lies so small and still in her hotel bed that she's almost not in the frame. Charlie Chaplin tends bar for Bo Diddley and Gene Vincent, and Esther Williams in triad presides at the twilight of the household gods in a scene more brilliant and moving than a sunset over Manila Bay. The California Girl confronts you with a look and an impossible series of choices (You don't know which one to look at, you can't see where the orange ends and the girl on the left begins, and the girl at the back is distracting you, and if you did look back into their eyes what would happen? Would you fall in love and be happy for the rest of your life, or would you just turn to stone?) Bill Haley recites his Credo, P.J. Proby tortures his constituents, the killer awakes before dawn and puts his boots on, Elvis prepares to convert his enemies, Diana Ross considers her heritage, The Who face the future, and Big Joe Turner and his friends let it roll like a big wheel. The Rolling Stones evolve and violate our wildest hopes and fears about them, and The Beatles approach the stairway to Paradise for the final ascent of their paranirvana, and no matter how many times we dream it or wish it, we know that they didn't take anybody with them.

Any one of us from fifteen to fifty could have a rock dream where the two hundred and fifty-pound King of Rock and Roll is swelling his leathers and leaking pill sweat.

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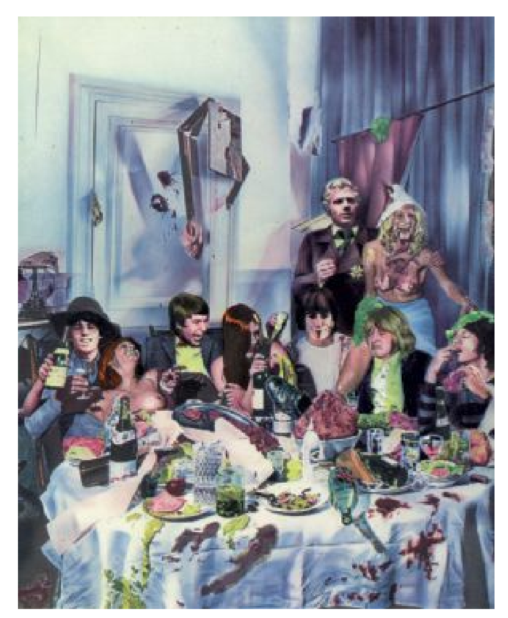
"The Sistine Chapel of the 70s."

—*Interview,* New York

First communion (1954–59), second communion (1963–69); confirmation was deferred. Nobody could have ever questioned the intensity of our fan love, only its duration. As love, it was obviously conditional, and it seems to me now that the conditions were nothing to be proud of. So that when The Beatles split or Bob Dylan ran a little dry or Jimi Hendrix died or Mick Jagger flirted and flirted and didn't even die, great reserves of love and energy were drawn out of the rock body, and most of it went for candy. It was never supposed to be an infantile art form. It was supposed to be an adolescent art form.

As they almost say in show business, You can be a living legend and still be dead. Who knows where those dreams go when we're through dreaming them? On dreamtime in dreamland, it doesn't matter that much whether James Dean is after all the beloved basket-case of a million teen prayers, in a sanatorium outside of L.A. because he was too beautiful to die, or up in rock and roll heaven with Marilyn Monroe, drinking cokes and holding hands, because he was too beautiful to live. Either way, the combo of youth, beauty, and death has always made the hottest music, generated the erotic wave that would take you out the farthest.

Any one of us from fifteen to fifty could have a rock dream where the two hundred and fifty-pound King of Rock and Roll is swelling his leathers and leaking pill sweat, and still not know the heart of that great man, or even of his historical moment, finished twenty years ago but still going on. Frank Sinatra puts on the accumulations of his power and experience and takes them off again, like a coat. Ray Charles cruises past with his hand on the wheel and shades to cut the glare, and you're incredibly happy for him but you don't know why. And the most famous men in the world line the counter at the Robert Frank all-time all-night diner, where the elite meet to eat and your quarter can still buy you an cheeseburger and coffee and it tastes exactly like it did before the prices all went up, only different. A few still manage to get out alive, paid-up and walking, and those that don't have a life of their own anyway in our repository hearts (as we all could admit now), and for years to come for everyone to read and see again in the pages of the inspired rock and roll book of love and mortality.

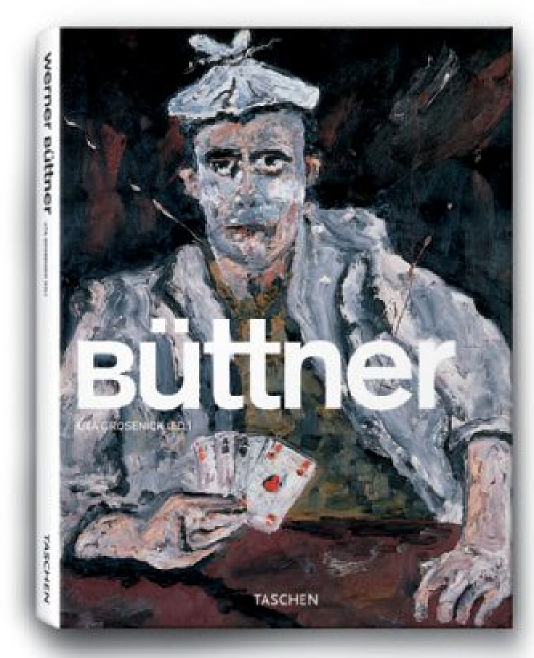


Above: Jimi Hendrix. *Backstage, Hendrix as leaning up against a fire hydrant between sets and listening to something infinitely far away, when a reporter approached him in a toupee and a plastic raincoat. "I'm from the New York Times," said the reporter and Hendrix, half-opening his eyes, smiled the very faintest and weariest of wry smiles. "Please to meet you," he said. "I'm from Mars."*

Left: The Rolling Stones. *First there were six small boys, who built themselves a palace of perpetual pleasures and gave all their lives to games. Sometimes their games were nice but, mostly, their games were naughty, nasty or downright disrespectful and they pulled rude faces, stuck out their tongues or dressed themselves in the strangest, the most disturbing costumes.*

Strokes of wittiness

The weird and wonderful world of Werner Büttner



WERNER BÜTTNER
Ed. Uta Grosenick, with texts by Zdenek Felix, Michael Diers, Harald Falckenberg, Friedrich Wolfram Heubach, Fritz W. Kramer, and Rudolf Schmitz / Flexi-cover, format: 18.4 x 24.5 cm (7.2 x 9.6 in.), 192 pp.

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Werner Büttner (left) and Albert Oehlen, Hamburg, early eighties



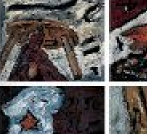


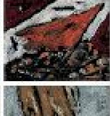


















Born in Jena, Germany in 1954, Werner Büttner was a law student in the late 70s when he befriended artist Albert Oehlen, whose influence prompted him to give up his future law career to become an artist (it has been said that he took up art to disprove Oehlen's contention that he was terrible at drawing). Büttner began painting in the early 1980s and quickly proved himself a capable artist, teaming up with Oehlen and Martin Kippenberger (the three have been called Hamburg's "infernal trio") to produce several exhibitions around Europe. Büttner's work reveals a witty visual repertoire ripe with sardonic humor and, at turns, subversive political and historico-cultural connotations. This book covers Büttner's career to date, from his remarkable early paintings to his more recent collages and photographic work. Also included are an exhibition chronology and a bibliography.

The editor: **Uta Grosenick** has worked at the Deichtorhallen in Hamburg and the Bundeskunsthalle in Bonn, and was curator at the Kunstmuseum Wolfsburg. Since 1996 she worked as a freelance editor (*Art at the Turn of the Millennium*, 1999; *Women Artists*, 2001; *Art Now*, 2002) and organizer of exhibitions.

 "For over 10 years Taschen have helped me get through those hard, lonely

TASCHEN Headquarter Cologne



© Photo: Eric Laignel

Layout studio with artwork by Thomas Struth

nights, just me and my hundreds of postcards." —Stuart Munro, United Kingdom, on taschen.com



Staircase with works by Martin Kippenberger and Jeff Koons

Benedikt Taschen's office with a painting by Jeff Koons








Meeting room with photographs by Thomas Struth

"TASCHEN Forever!" —Marcos Ratulangie, Indonesia, on taschen.com



Production department with works by Eric Stanton

Production department with furniture by Verner Panton

Production department

Meeting room with a painting by Albert Oehlen

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Casino with paintings and a sculpture by Martin Kippenberger, floor by Albert Oehlen

Door handle at the main entrance

Casino with a painting by Martin Kippenberger



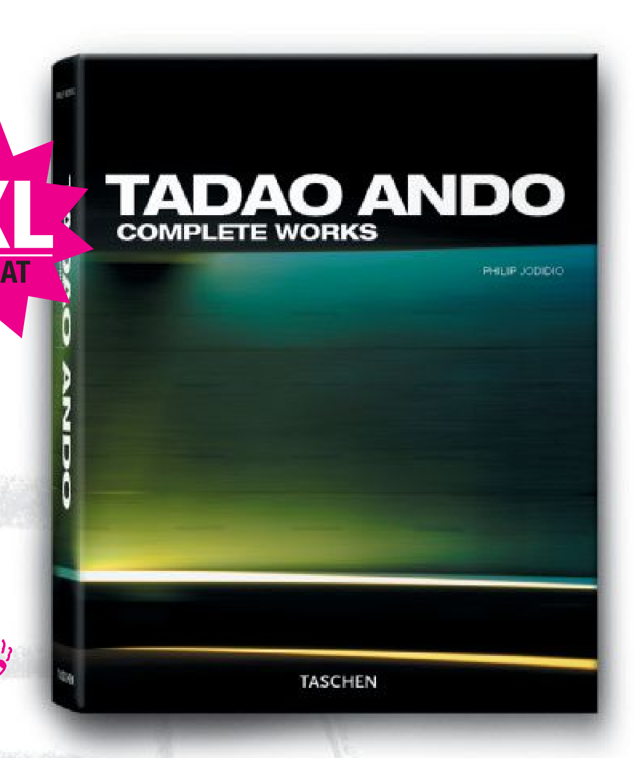
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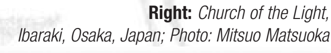
International editions office with signed pages from Helmut Newton's SUMO book

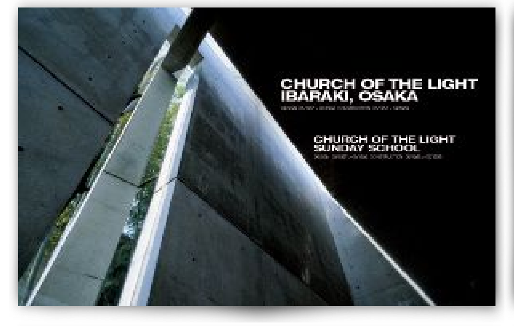
have on this exceptional person, this has to be the absolute cream." —*Lamby*, UK, on *Marilyn*, on taschen.com

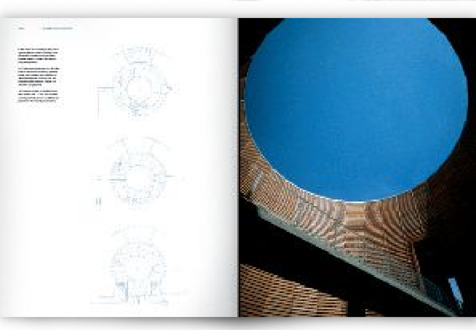
The Tadao touch



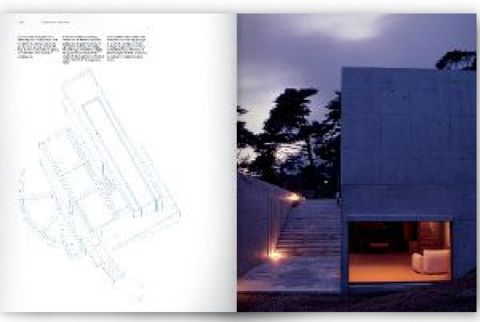
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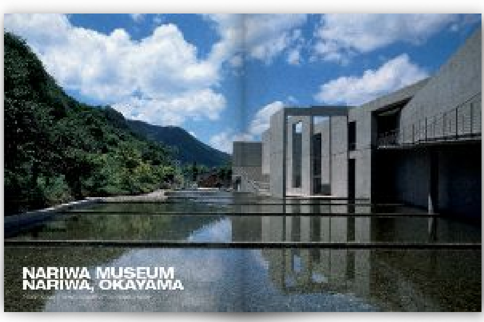

Right: *Church of the Light, Ibaraki, Osaka, Japan; Photo: Mitsuo Matsuoka*

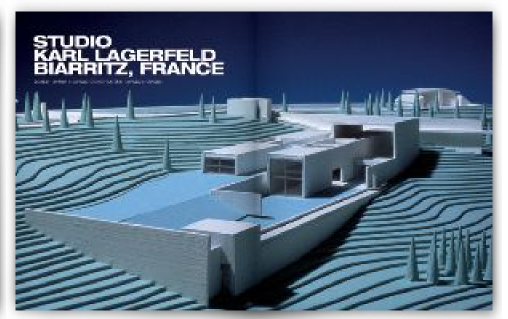












 "It is the kind of reading that invited poring over the visual to ponder



"In architecture, there is a part that is the result of logical reasoning and a part that is created through the senses. There is always a point where they clash. I don't think architecture can be created without that collision." —*Tadao Ando*

spatial and material decisions." —*The Architectural Review*, London, on *Case Study Houses*



“Only after speculating the worlds of both the actual and the fictional together can architecture come into existence as an expression, and rise into the realm of art.” —*Tadao Ando*

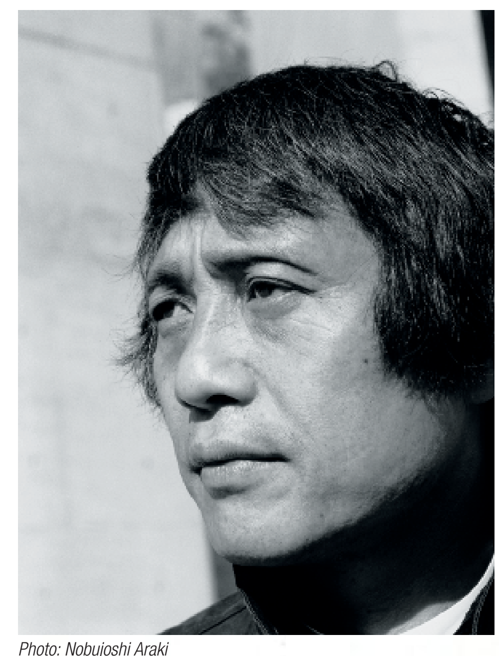


Photo: Nobujoshi Araki

Philippe Starck describes him as a “mystic in a country which is no longer mystic.” Drew Philip calls his buildings “land art” that “struggle to emerge from the earth.” He is the only architect to have won the discipline’s four most prestigious prizes: the Pritzker, Carlsberg, Praemium Imperiale, and Kyoto Prizes. His name is Tadao Ando, and he is the world’s greatest living architect. Combining influences from Japanese tradition with the best of Modernism, Ando has developed a completely unique building aesthetic that makes use of concrete, wood, water, light, space, and nature in a way that has never been witnessed elsewhere in architecture. Ando has designed award-winning private homes, churches, museums, apartment complexes, and cultural spaces throughout Japan, as well as in France, Italy, Spain, and the USA. This book, created at the height of Ando’s career, presents his complete works to date.

The author: **Philip Jodidio** studied art history and economics at Harvard University, and was Editor-in-Chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN’s *Architecture Now!* volumes I and II, *Building a New Millennium*, and monographs on Norman Foster, Richard Meier, and Alvaro Siza, and is internationally renowned as one of the most talented writers on the subject of architecture.

Left: *Nariwa Museum, Nariwa, Okayama, Japan; Photo: Mitsuo Matsuoka*
Above: *Chikatsu—Asuka Historical Museum, Minamikawachi, Osaka, Japan (topographical drawing by Tadao Ando)*

comprehensive survey ever published.” —*Soloarte*, London, on *Leonardo da Vinci*

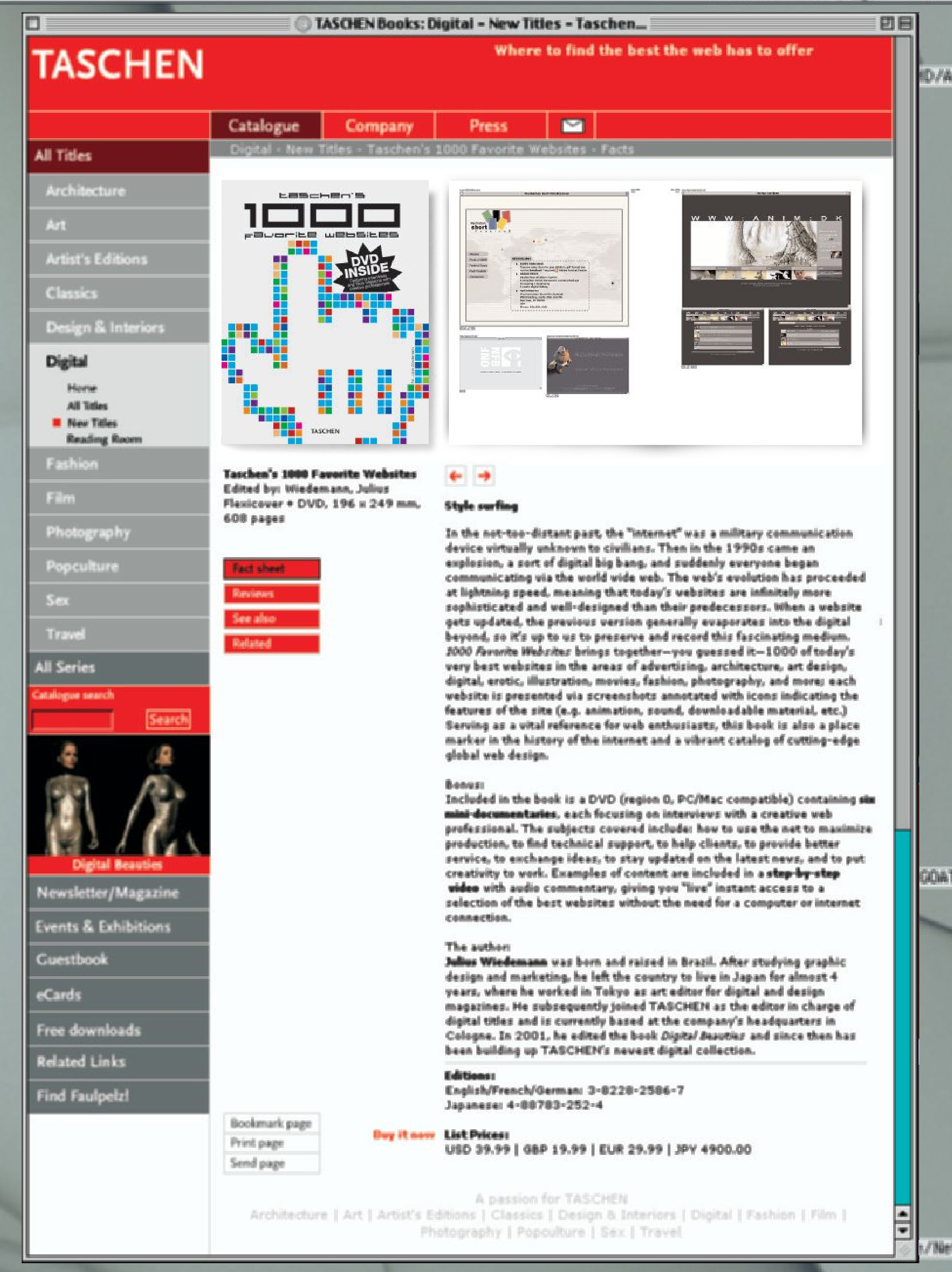
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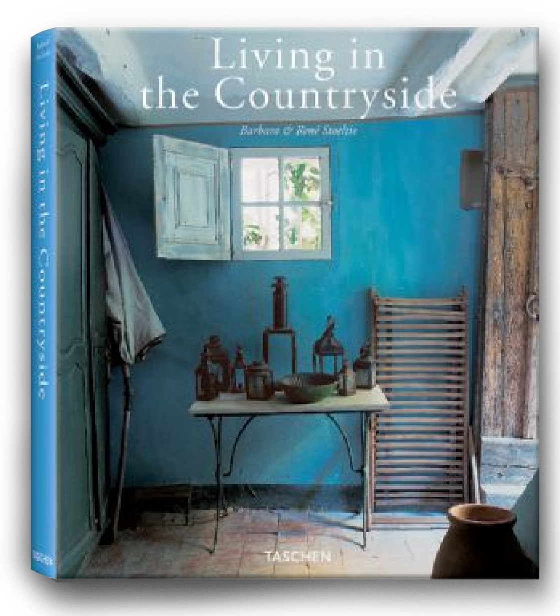


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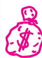


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We have tirelessly traveled through the countrysides of Sweden, Ireland, England, Holland, France, Tuscany, Majorca, and Greece in search of the best examples of rural homes that reflect the traditions and cultures of their inhabitants. Many inspirational TASCHEN books have been born from these excursions, but this one is the first to combine examples from all of the different countries we have explored. In 400 pages of sumptuous photographs, including details and descriptions, this new book affords fans of country living all the inspiration and diversity they could desire.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The authors: **Barbara and René Stoeltie** both began their careers as artists and gallery owners. With René as photographer and Barbara as writer, they have been collaborating on interior design articles since 1984, contributing to such influential magazines as *Vogue*, *The World of Interiors*, *AD*, *Elle*, *House and Garden*, *Country Living*, and *House Beautiful*.

Right: *Tomato-filled jars lined up on the shelves of an 18th-century dresser at Andrea Franchetti's house in Tuscany*

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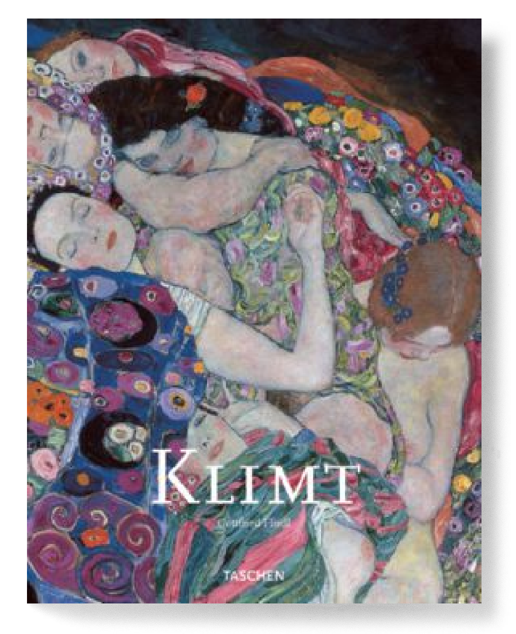


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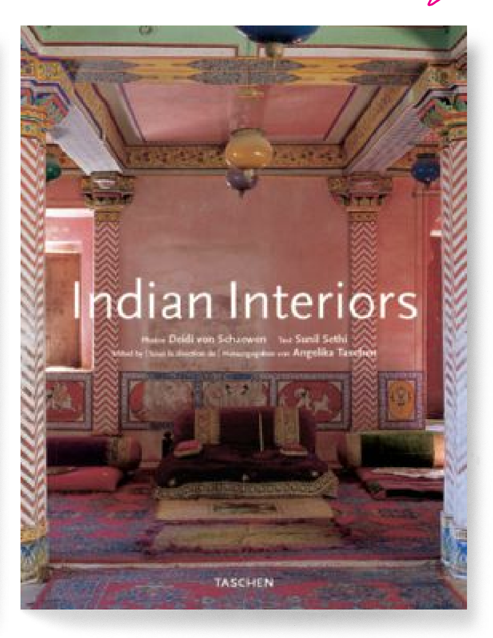
"...a work that incorporates the myriad cultures, religions, and lifestyles... The images are palpable, they breathe." —*Elle,* New Delhi



KLIMT / Gottfried Fliedl
Gustav Klimt (1862–1918) was without doubt the defining and most fascinating painter of Vienna's Belle Epoque. Cloaked in richly woven patterns of gold and silver, mosaics, exotic designs, fairy-tale illustrations of birds and animals, ornamental or floral motifs, and mystical kaleidoscopes of radiant colors, Klimt's seductive portrayals of the female form constituted the true erotic prelude to modern sexuality.



WIENER WERKSTÄTTE / Gabriele Fahr-Becker, Ed. Angelika Taschen
Founded in 1903 by Josef Hoffmann, Koloman Moser, and Fritz Waemdorfer, the Wiener Werkstätte ("Vienna Workshop") was a collective of architects and craftsmen that aimed at fusing architecture and interior design into a *Gesamtkunstwerk*, or total work of art. Experimenting with various materials (gold, precious stones, and papier mâché, for example), the artists of the Wiener Werkstätte created buildings and objects that combined classical elegance with streamlined functionality. Though the workshop lasted only thirty years, its influence is still strong today.



INDIAN INTERIORS / Sunil Sethi, Ed. Angelika Taschen
This magnificently illustrated book brings you the restored splendor of ancient Maharajas' palaces, houseboats on the lotus-covered lakes of Kashmir, beautifully hand-painted tribal huts, the L.A.-influenced home of a Hollywood star, a Buddhist house in Ladakh, a masterpiece by Le Corbusier, and many other fabulous interiors in India.











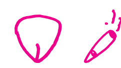


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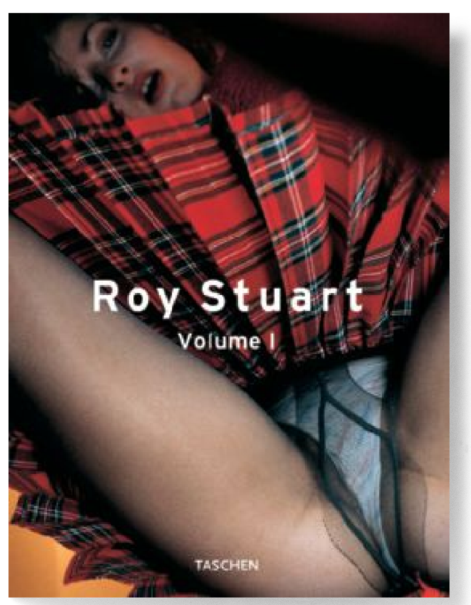
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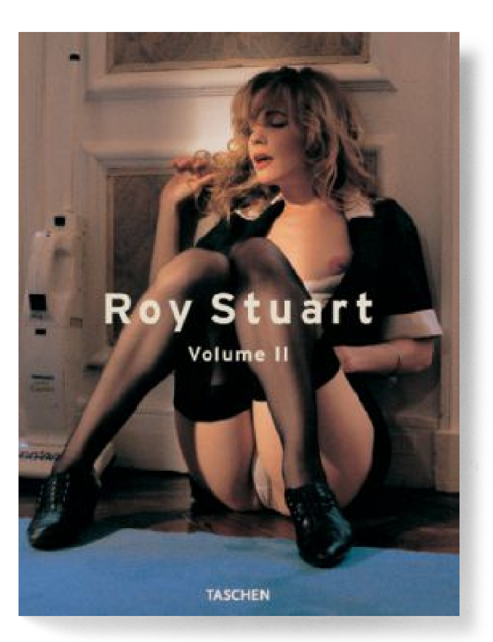


"Stuart's work doesn't only open your eyes—it opens your mind, your soul, and possibly even your zipper." —*Media Plus magazine,* US

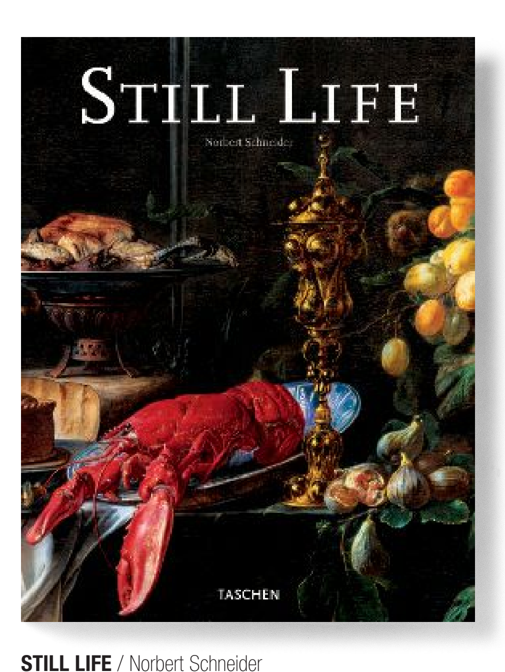




ROY STUART. VOL. I / Introduction: Jean-Claude Baboulin
Roy Stuart's work ventures into the ambivalent relationship between reality and illusion, using role-playing to parody conventional ideas of sex. Forget what mainstream society has taught you about power roles, desirability, and body image; Stuart's highly styled photographs depict a world where barriers are abolished and women exercise the same sexual license as men.



ROY STUART. VOL. II / Introduction: Dian Hanson
You wanted more, we gave you more. Roy Stuart's sequel to his much loved first volume features more tales and exploits of men and women who shed their inhibitions and their clothing in search of maximum fantasy fulfillment.



STILL LIFE / Norbert Schneider
The still life, the most primordial of painting subjects, had its peak between the late Middle Ages and the 17th century. In this book, Norbert Schneider explores the still life's insights into changes of mentality and philosophy as well as its role in the history of scientific discoveries and the gradual replacement of the medieval concept of the world.











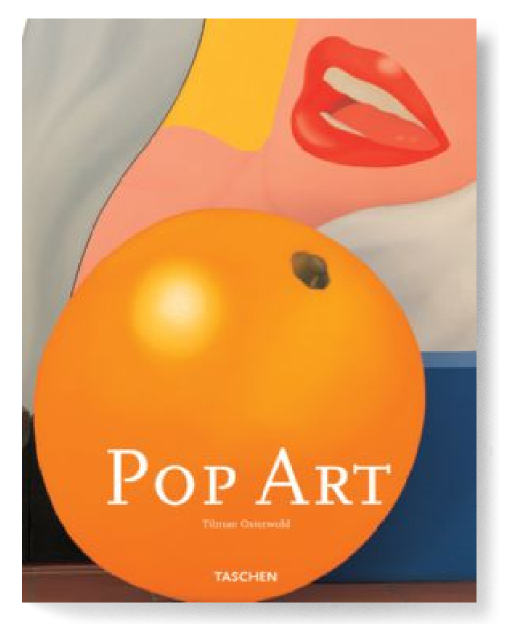


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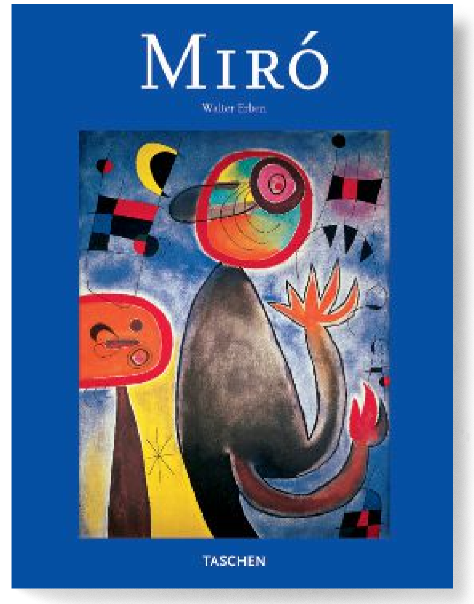
"Jacob Baal-Teshuva's expertise in Marc Chagall's life and work makes this informative, well-illustrated, and exciting monograph a beautiful book which I warmly recommend." —***Elie Wiesel,*** **Nobel Laureate for Peace, 1986**



POP ART / Tilman Osterwold
"Everything is beautiful," raved Andy Warhol, in raptures at the glamour of modern life, consumer society, and the world of the media and its stars; his proclamation can be considered the maxim of the pop generation, which included artists Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Tom Wesselmann, and Richard Hamilton, among others. The pop artists of the 1960s had a profound effect on art history and their influence can be clearly seen in art today. Here, Tilman Osterwald explores the styles, themes, and sources of pop art around the world.

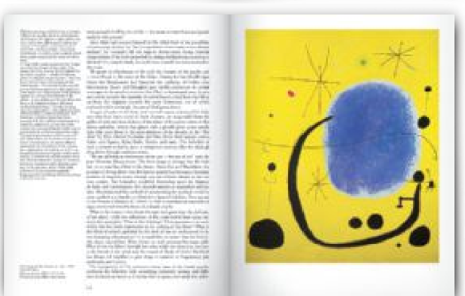


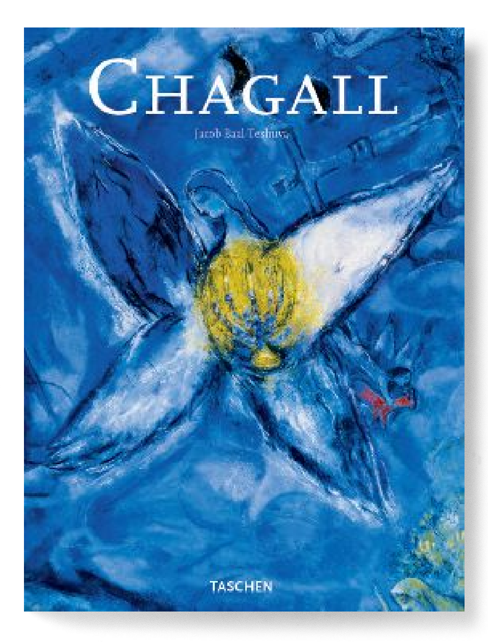




MIRÓ / Walter Erben
Fellow painter Walter Erben spent countless hours conversing with his colleague, Joan Miró (1893–1983), at his house in Majorca in preparation for this book. Over the course of these talks, Miró gave Erben many interesting and invaluable insights into his art, as well as his own interpretations of his most significant works. Thus was born this Miró retrospective, which explores, through texts and images, the life work of one of the 20th century's most influential painters.







CHAGALL / Jacob Baal-Teshuva
No doubt one of the greatest artists of the 20th century, Marc Chagall (1887–1985) created a unique world full of pathos, poetry, humor, and enchantment, drawing on vivid memories of his Jewish upbringing in Russia. His original style and his connection to the past endured throughout his seven-decade career, despite the great movements and schools of 20th-century art, which he saw developing around him. All aspects of Chagall's work are covered here, from paintings to stained glass, tapestries, ceramics, and more.



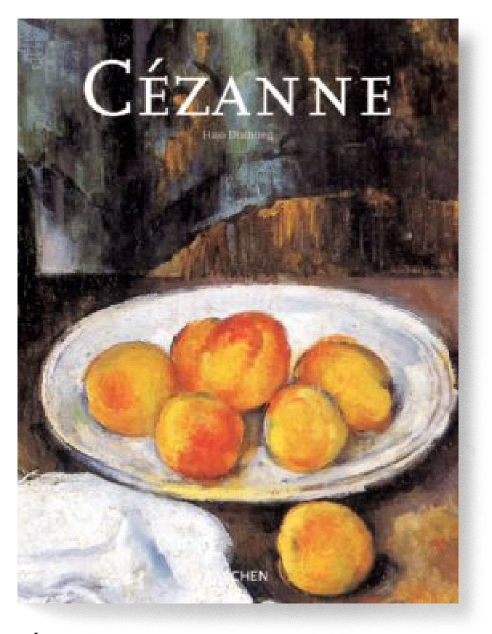


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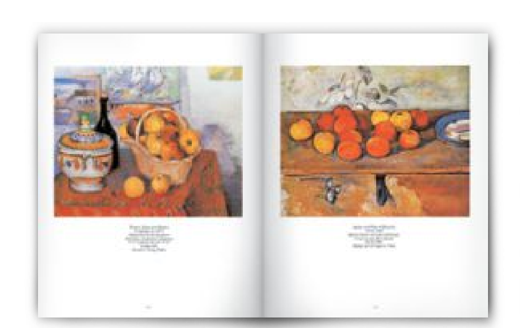
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"Glamour is back…. TASCHEN offers us a look back at these calendar and advertisement goddesses of which Gil Elvgren is king."
—erotisme-fr.com, France

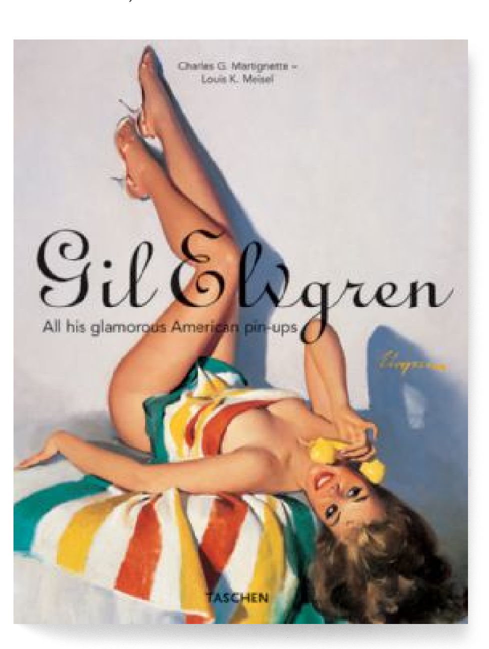
Updated and revised edition!



CÉZANNE / Hajo Düchting
Perhaps best known for his exceptional apples and pears, Paul Cézanne (1839–1906) was one of the founding fathers of modern art. Though he was underappreciated and highly criticized during his life, as time passed Cézanne's work came to be considered of inestimable importance. His method of experimentation with abstraction and perspective paved the way for modern painting, particularly Cubism.



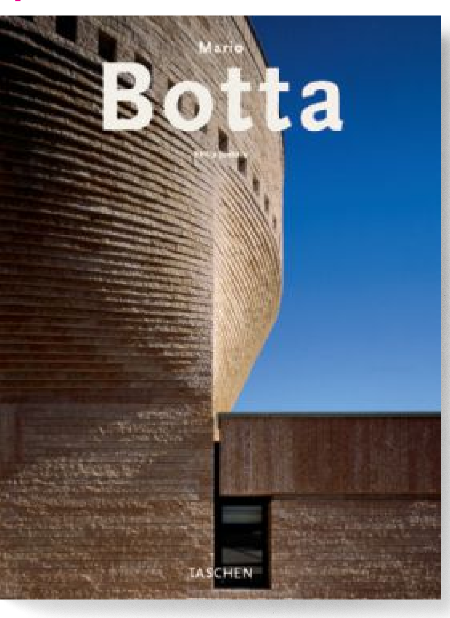




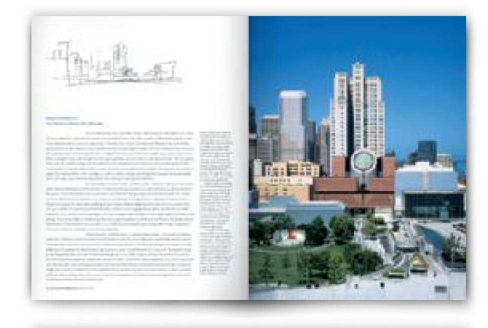
GIL ELVGREN / Charles G. Martignette, Louis K. Meisel
Post-Depression America was in desperate need of a defining iconography that would lift it out of the black and white doldrums, and it came in the form of Gil Elvgren's Technicolor fantasies of the American Dream. His technique—which earned him a reputation as "The Norman Rockwell of cheesecake"—involved photographing models and then painting them into gorgeous hyper-reality, with longer legs, more flamboyant hair, and gravity-defying busts, and in the process making them the perfect moral-boosting eye-candy for every homesick private.







MARIO BOTTA / Philip Jodidio
Mario Botta is convinced that modern architecture must find its roots in the past, and that it must be at once in contrast with its natural setting and in fundamental harmony with the urban environment. Such references in his work are indirect, and they are often reflected in his choice of materials such as brick, granite, or marble. Through works such as Evry Cathedral or the San Francisco Museum of Modern Art, he has shown his capacity to transform urban settings and to raise architecture to new levels. This newly updated book explores his most important works to date.





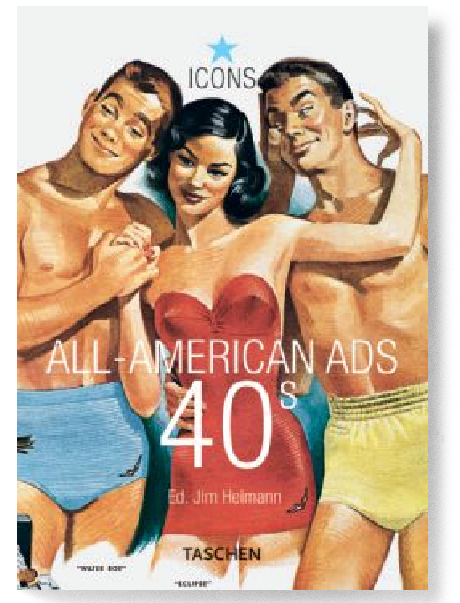
"Multilingual quotes in magazine = good." —Chiquita405, United Kingdom, on taschen.com

"A huge pictorial punch in tiny packages."

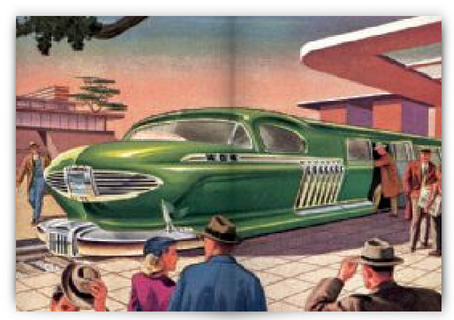
—*New York Magazine,* New York, on the Icons Series

"The ads themselves, besides being graphically stunning, are as eloquent about mid-century Americans as any eyewitness report."
—The Wall Street Journal, **New York**

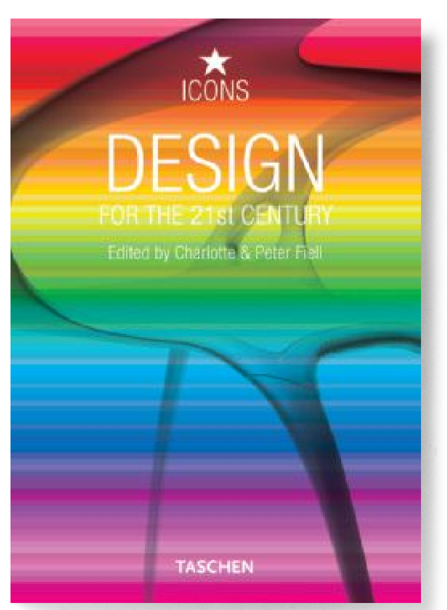
"Fiell Good Factor… it steps outside historical territory to question contemporary designers about their vision of the future."
—The Saturday Telegraph Magazine, **London**



Ads of the 40s
Amazing artifacts from the postwar buying frenzy
Ed. Jim Heimann
It's hard to believe that the company who made your ultra-compact mobile phone was once advertising portable radios with "Motorola: More radio pleasure for less money," or that, once upon a time, Electrolux didn't have any qualms about using Mandy, the portly black maid, to promote their new silent refrigerators: "Lor-dy, it sure is quiet!" Among these surprising and controversial 1940s ads, you'll also find some familiar products that, amazingly, haven't changed at all over the years, such as juicy Dole pineapples and wholesome Campbell's soup. Yumm.







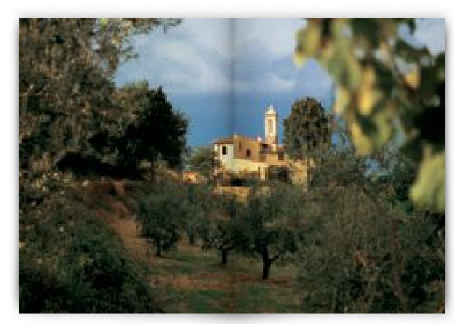
Design for the 21st Century
Designers ahead of time
Ed. Charlotte & Peter Fiell
How do today's best and brightest designers see the future of design? Including a cross section of the world's most influential designers, from superstars to newcomers, this guide explores cutting-edge product design, furniture, ceramics, glassware, and textiles.







Tuscany Style
Tuscany—Where dream becomes reality
Ed. Angelika Taschen
For those who have never had the pleasure of a Tuscan sojourn, the simple idea of it is exhilarating; for those who have, the slightest reminder sends a flood of passionate memories rushing to the head. In other words, it is a place that is as mythical in reality as in the imagination. Traversing the landscapes, homes, and interiors of the region, this book captures the essence of Tuscany in all its Old World magnificence.





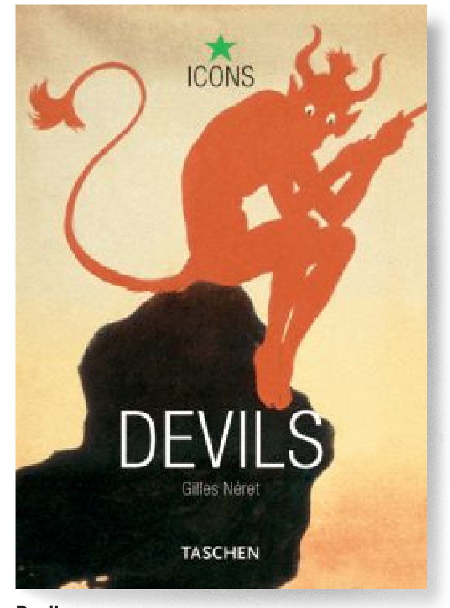
 "Une analyse minutieuse par un historien érudit. Chaque cliché est accom-

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"These books are beautiful objects, well-designed and lucid"
—*Le Monde*, Paris, on the ICONS series

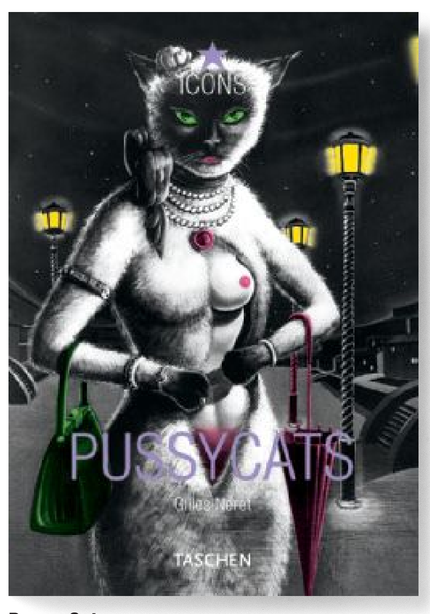


Angels
Simply divine
Gilles Néret
Looking lovely and pure, peeking out from behind the clouds and forever doing good deeds, angels have always been a favorite subject of artists. This selection of sculptures, ceramics, frescoes, paintings, drawings, and illustrations, by the greatest masters from antiquity through the Renaissance, explores the many ways angels have been depicted throughout history.



Devils
Something wicked this way comes
Gilles Néret
Ever since he disguised himself as a snake and tempted Eve with an apple, the devil has been everyone's favorite villain. Lucifer himself is the star of this book, which contains images of him throughout the history of art. Etchings, woodcuts, paintings, illustrations, drawings, photographs, and advertisements featuring the devil, by the likes of Leonardo da Vinci, Bosch, Pierre et Gilles, Giger, and many more, populate the pages of this supremely "evil" book.



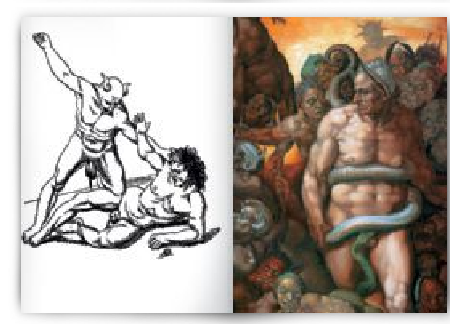


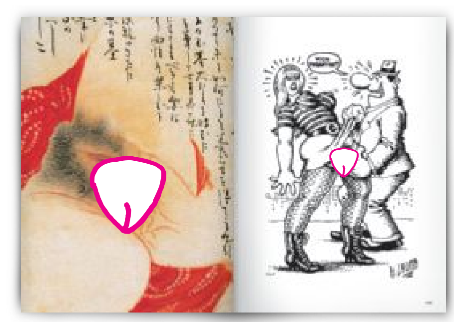
Pussy-Cats
Labial splendor
Gilles Néret
Enjoy the iconography of the female sex organ from ancient times to today through a diverse collection of etchings, woodcuts, paintings, illustrations, drawings, and photographs by artists such as Rembrandt, Picasso, Matisse, Schiele, Ungerer, Crumb, and more.

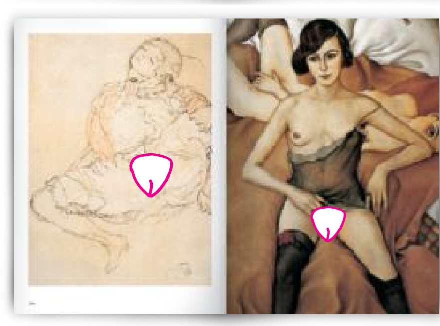






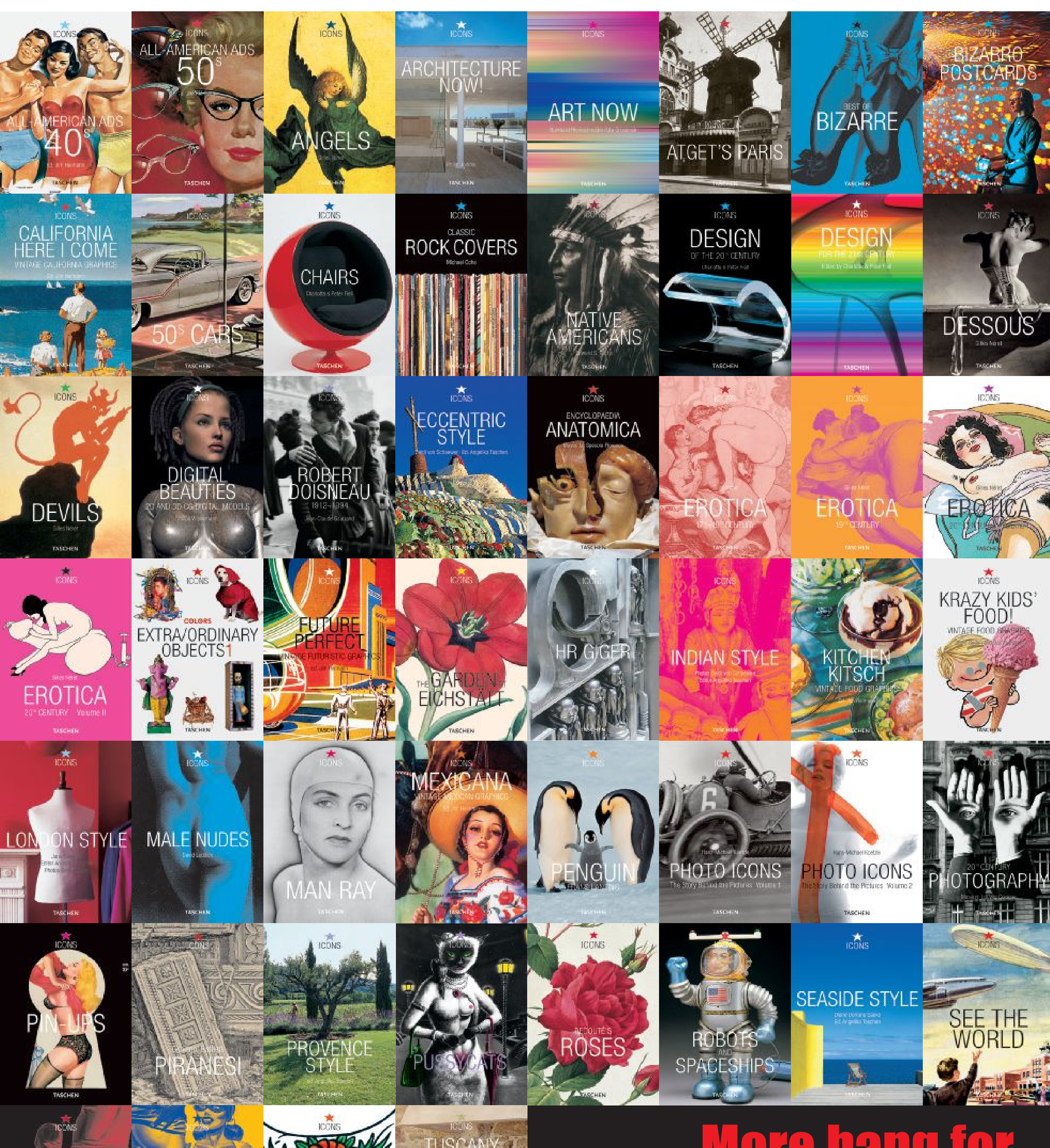






pagné d'un commentaire passionnant." —*Le Monde*, Paris, on *Photo Icons*

“These seductive little books have slick production values, excellent illustrations, and smart texts. Each one is a fast-food, high-energy fix on the topic at hand.” —*The New York Times Book Review*, New York, on the Icons Series



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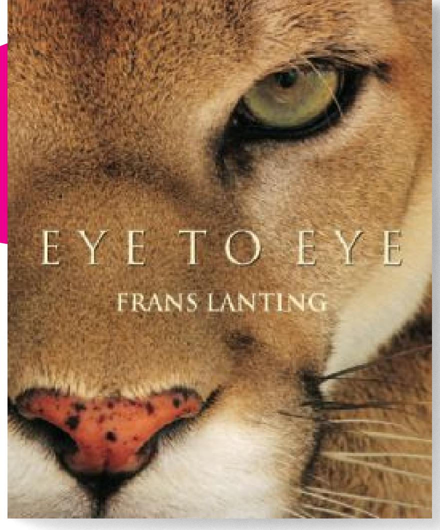
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 “This is a beautiful site—worthy of the marvelous books you publish.” —Erin, United States, on taschen.com

The beauty of the beast

Frans Lanting gets up close and personal with animals in the wild











EYE TO EYE. FRANS LANTING
Frans Lanting / Ed. Christine Eckstrom / Hardcover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.) 256 pp.
ONLY € 14.99 / $ 19.99
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Eye to Eye presents an extraordinary collection of animal images by award-winning photographer and naturalist Frans Lanting. This book's exquisite images—more than 140 photographs—are accompanied by personal stories and observations from a lifetime of working with wild animals around the world, ranging from orangutans in the rain forests of Borneo to emperor penguins in Antarctica. More than 70 species are represented in this astonishing portrait gallery celebrating the diversity of life on earth.







"This is easily one of the most beautiful—and evocative—books of wildlife photography I have ever seen.... Look at these photographs and you immediately feel the presence of the animal before you."
—*The Washington Post*, Washington DC



Impalas, Tanzania



Editorial office

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TASCHEN Los Angeles Sunset Blvd.

Meeting room with furniture by Paul Evans and photographs by Julius Shulman

 TASCHEN has hit the West Coast like a tidal wave, bestowing Los Angeles with its US head-



Photographer Howard Bingham, Pedro Lisboa (TASCHEN Cologne Director of Operations) and Paul Norton (TASCHEN America Business Manager)

The Evirardo Sandoval Mariachi Trio, June 2003

Sunset on Sunset

Tinti Dey (Sales and Marketing Coordinator)

Sigal Diamant, writer Harold Nebenzal and Lisa Overduin

Steve Crist (TASCHEN photo editor)

Nina Wiener (TASCHEN editor)

Angelika Taschen, Manuela Nobel and photographer Julius Shulman

Celebrating at the Cross Roads of the World

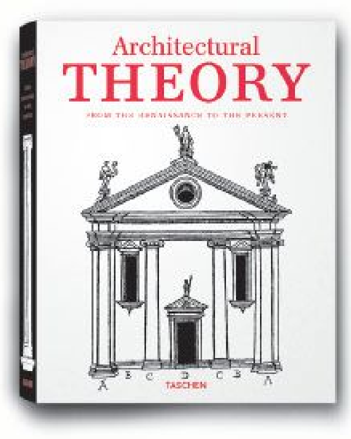
Roleen Heimann, Dian Hanson (TASCHEN editor) and Faulpelz

Photographs by Todd Cole, Steve Crist, and Fabian Bever

quarters and a soon-to-open boutique. LA has offically been TASCHENized!

Architecture

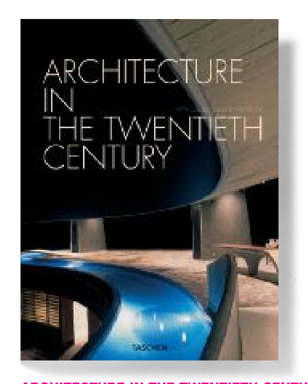
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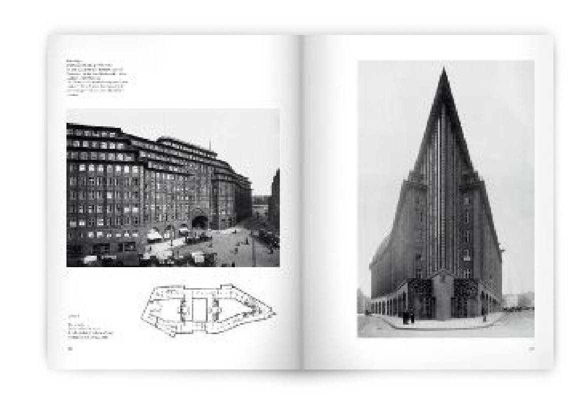


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—*Financial Times The Business*, London



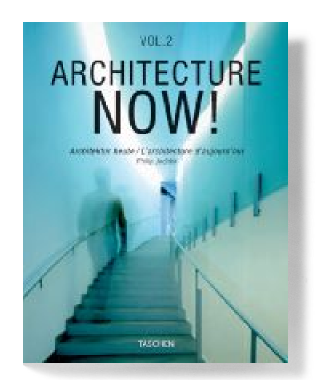


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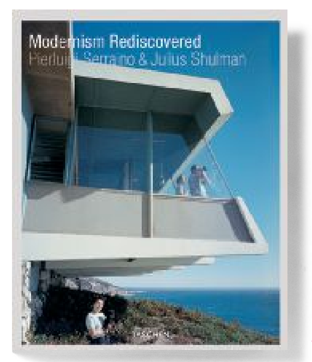
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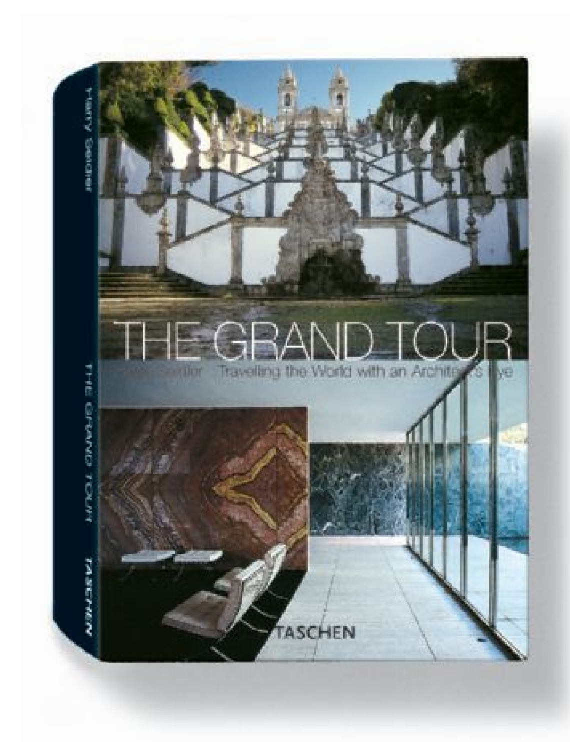
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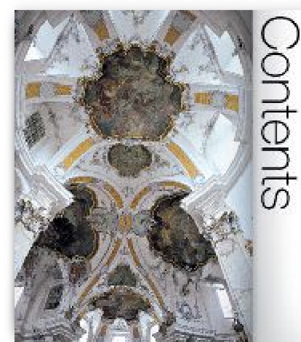
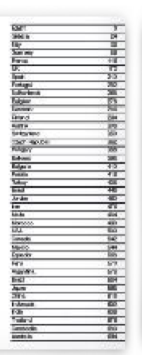
Windows on the world

Harry Seidler's photo-journal of world architecture



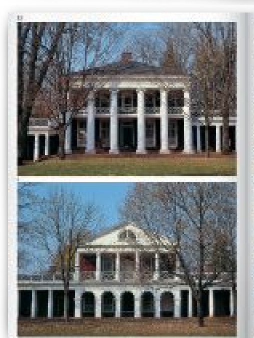
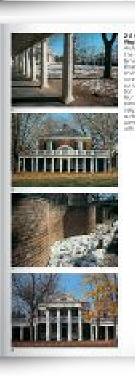
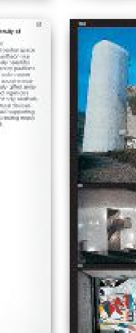
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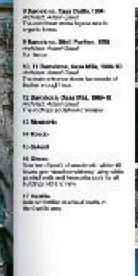
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Architect Harry Seidler has spent more than fifty years traveling the globe, extensively photographing the peak achievements in architecture from 3000 B.C. to the present day. Thanks to sound advice given to him early on by his photographer brother, Marcell ("Only use Leica cameras and Kodachrome film, which is archival"), Seidler's hobby quickly developed into a passion and, finally, an impressive archive of world architecture. Including, of course, many of the world's most famous architectural structures, Seidler's photographs illustrate the history and style—country by country—of architecture in Europe, the Middle East, Asia, and the Americas. Divided into chapters by country, each with a brief introduction outlining its architectural history, *Grand Tour* offers armchair travelers, students, architecture buffs, and historians the opportunity to browse the buildings of the world through one man's photographs—the fruits of a passionate, half-century endeavor.

The author: Born in Vienna, Austria, **Harry Seidler** studied architecture at the University of Manitoba in Winnipeg before winning a scholarship to Harvard, where he studied under Walter Gropius. He also studied under Josef Albers at Black Mountain College in North Carolina and was the chief assistant of Marcel Breuer in New York from 1946 to 1948. He worked with Oscar Niemeyer in Rio de Janeiro before opening his own practice in Sydney in 1949. He has taught at the Harvard School of Design, the ETH in Zurich, and the University of Sydney. In 1996, Seidler was awarded the RIBA gold medal. He has been Australia's most prominent architect for more than fifty years, designing a great variety of projects, from houses to skyscrapers, both in Australian cities and internationally. Seidler's most recent works include a housing community in Vienna.



Penelope and Harry Seidler, Christine Waiblinger (TASCHEN PR-Manager) on Harry Seidler's 80th birthday, Vienna, June 2003

"TASCHEN ne vend pas des livres mais un concept." —*Paris Photo*, Paris

Architecture

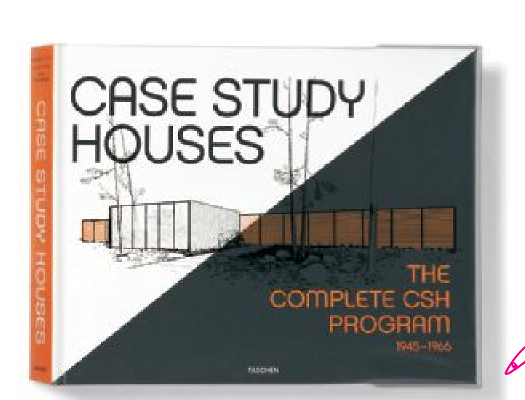
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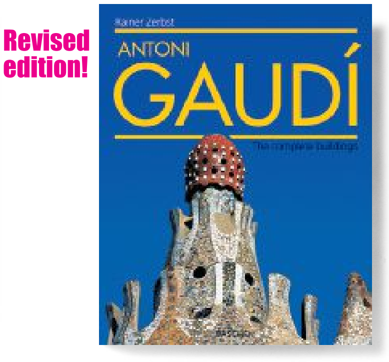


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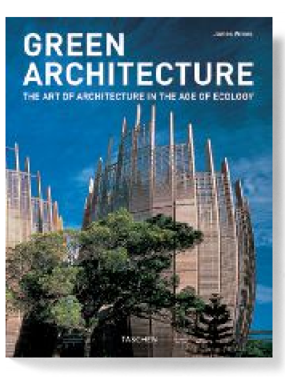
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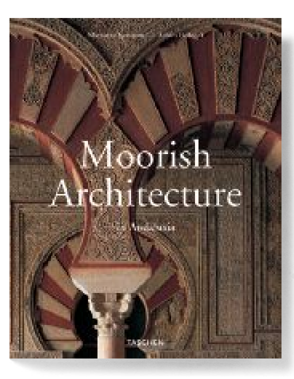


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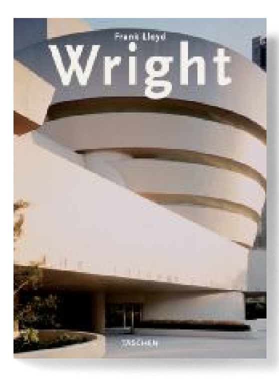
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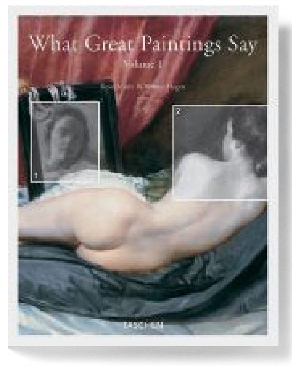
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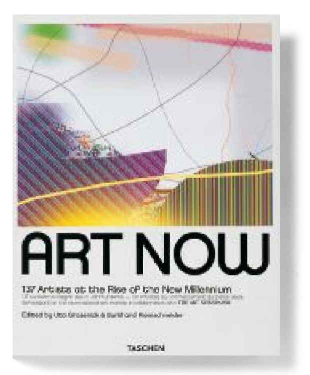
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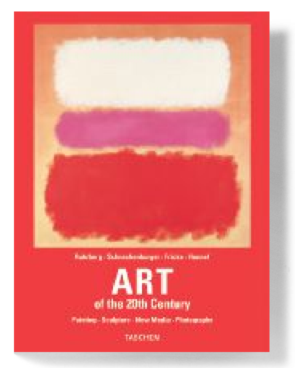
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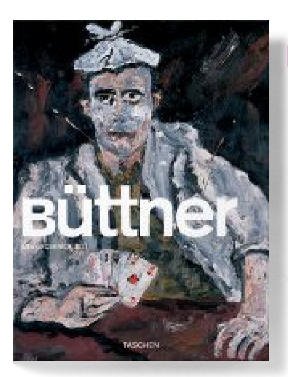
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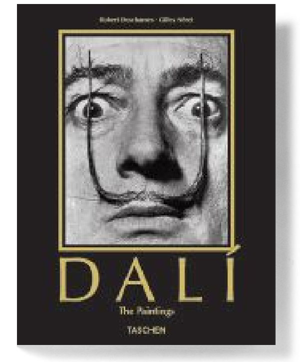
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"S'approche si intelligemment des toiles qu'il nous fait les aimer.... Magique."

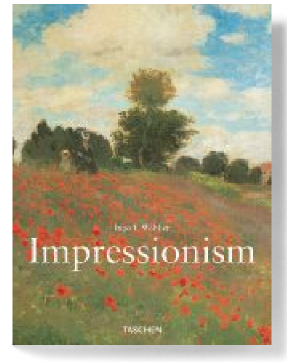
—La Provence de l'économie, Paris, on *What Great Paintings Say Vol. II*

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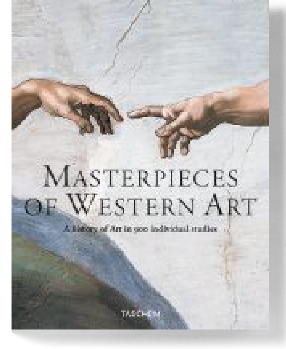
—Joyce, Paris, on *Art Now*



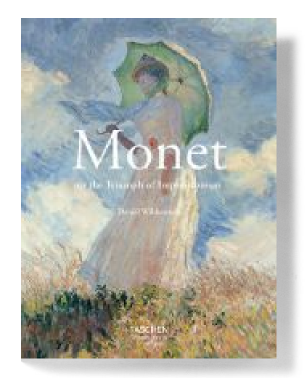
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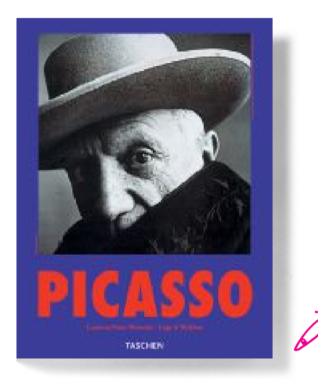
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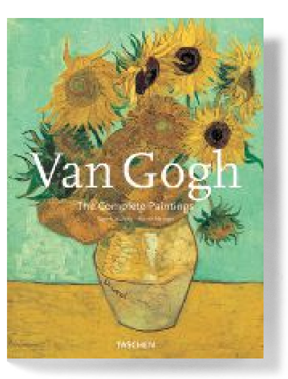
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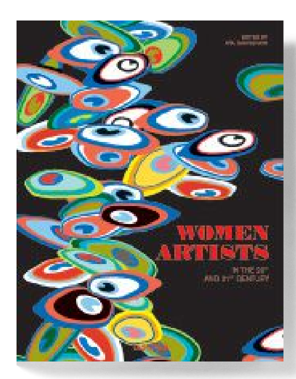
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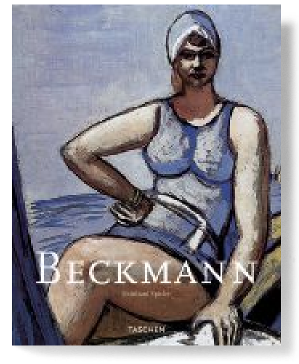
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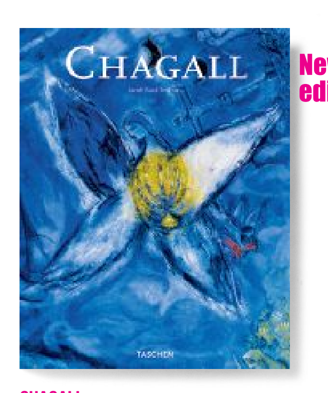
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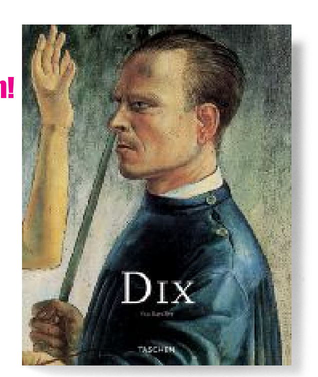
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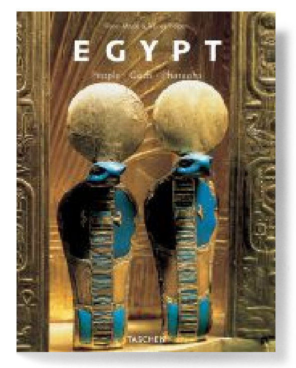
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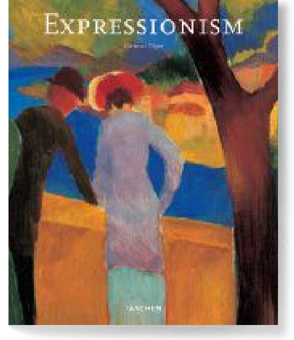
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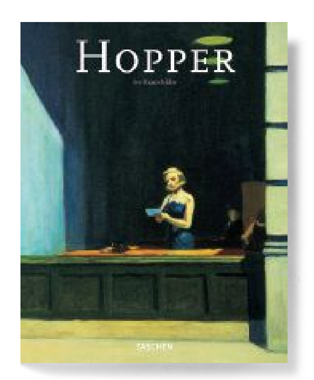
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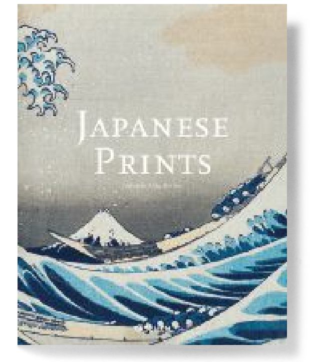
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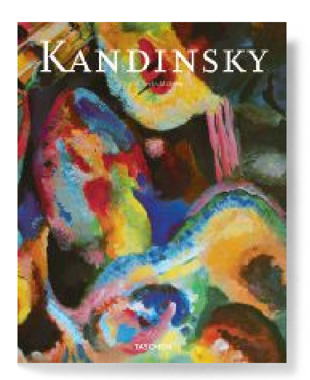
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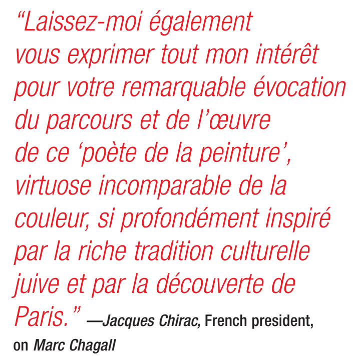
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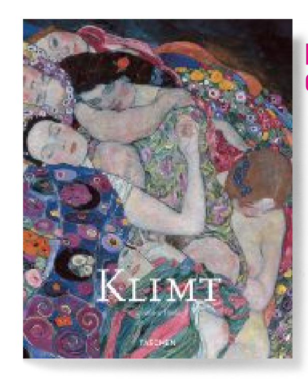
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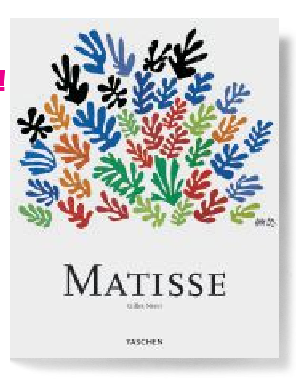
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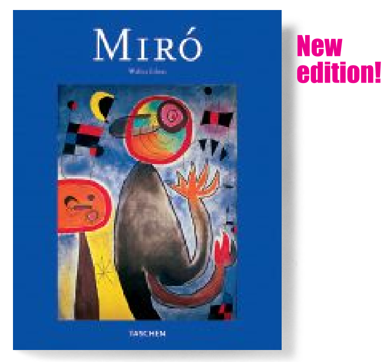
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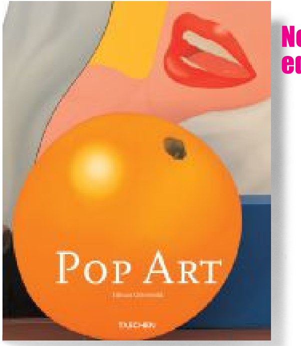
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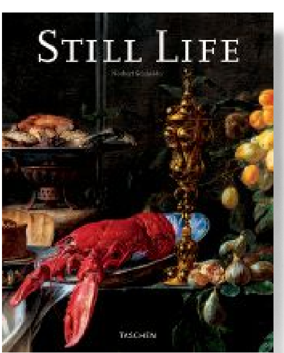
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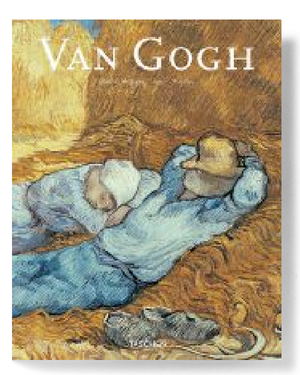


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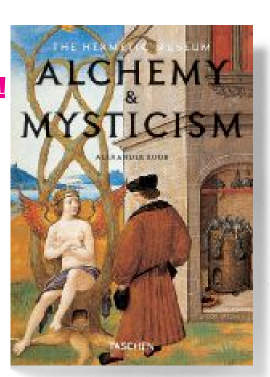


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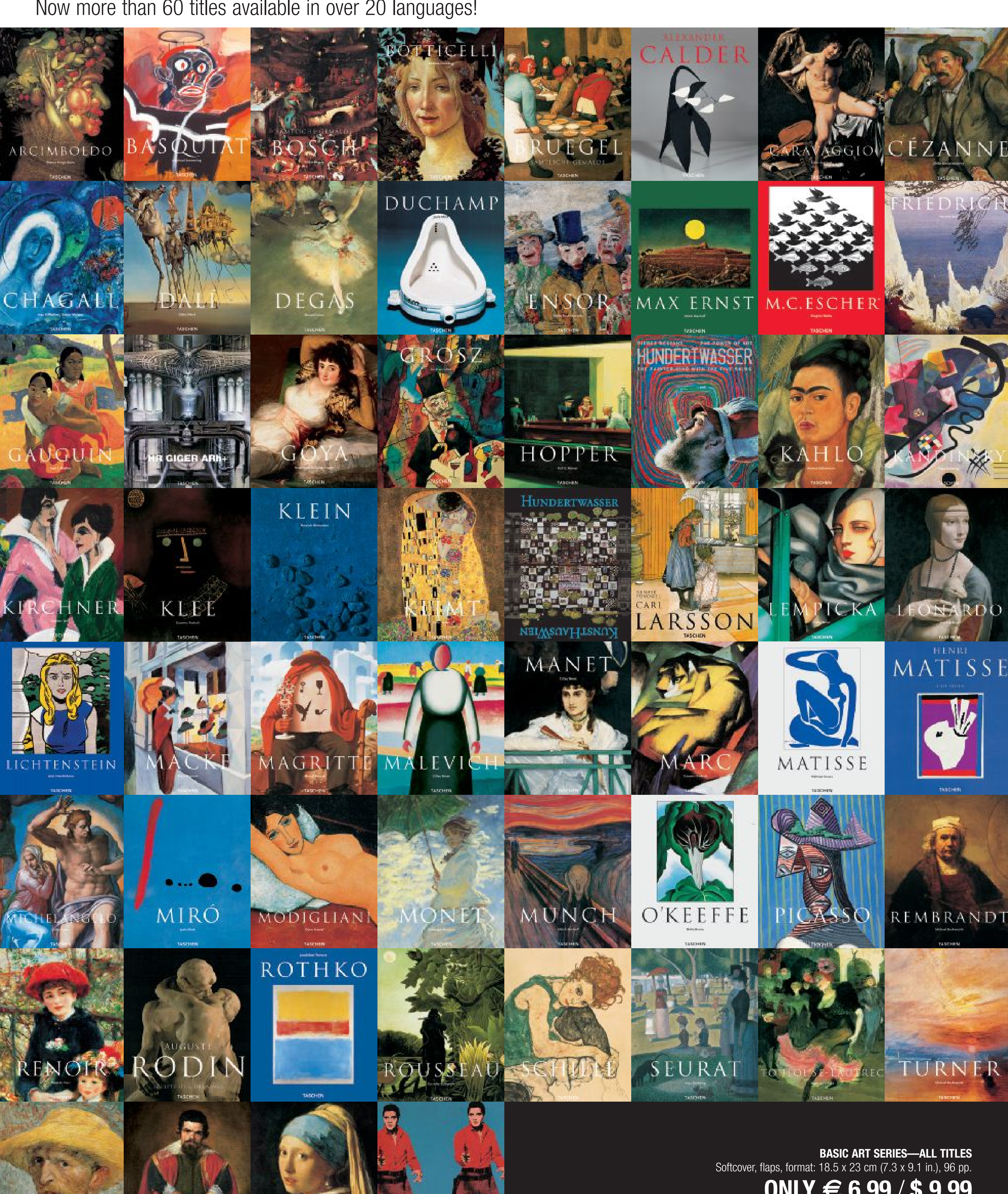


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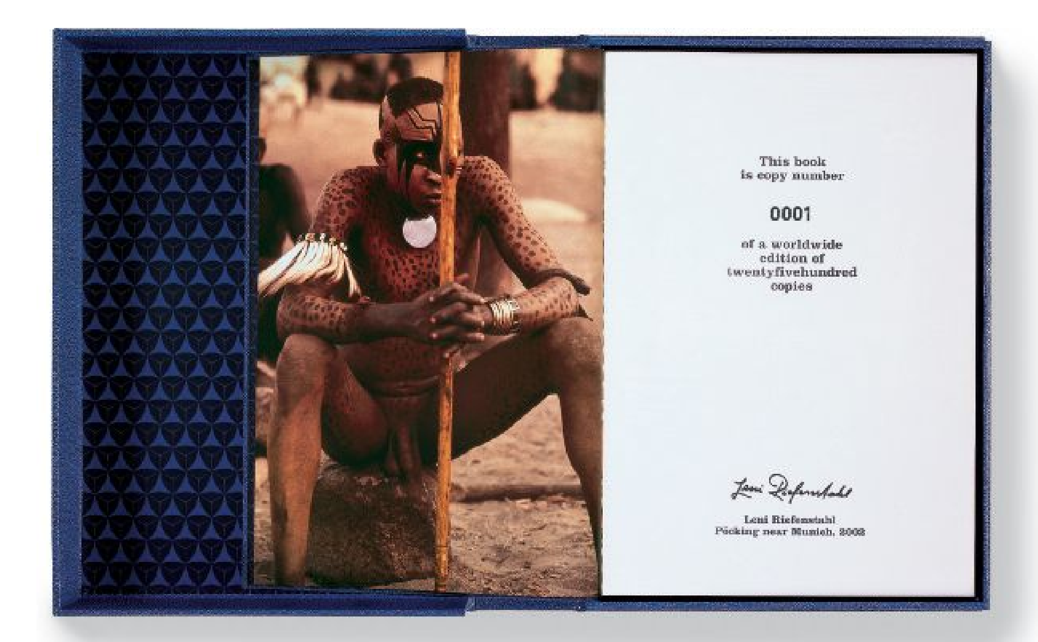
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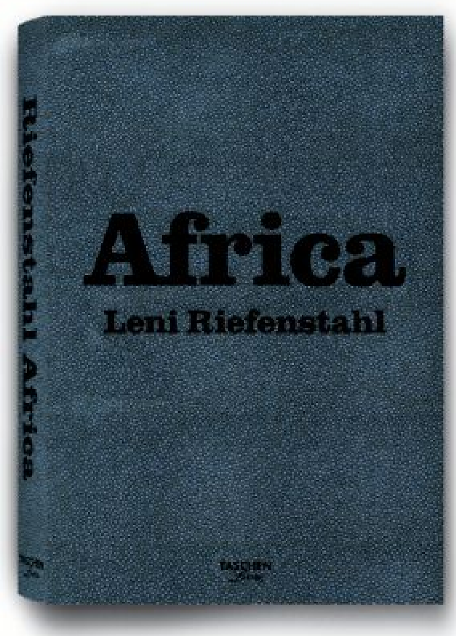
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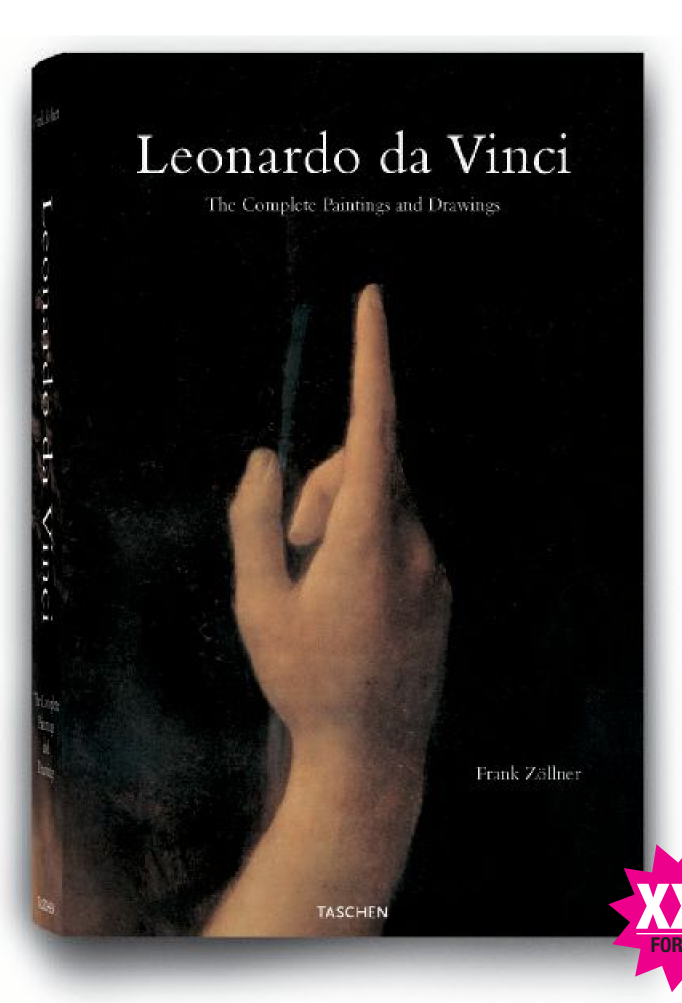
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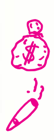
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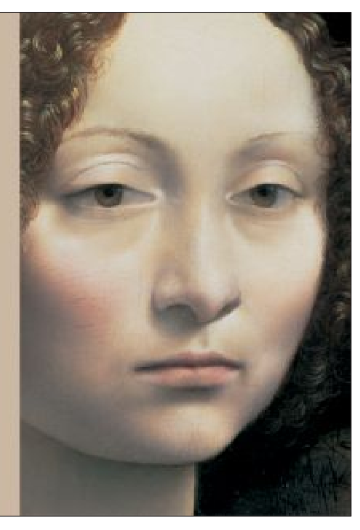
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Johannes Nathan completed in 1995 his doctorate on Leonardo da Vinci's working methods at the *Courtauld Institute of Art* in London. He has taught at New York University (1996/97) and at the Institute of Art History at Berne University (1996–2001), where since 2000 he has been head of the "artcampus" project. He has published articles on the Italian Renaissance and on the problems of artistic working methods.

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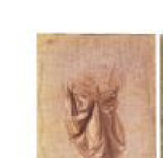














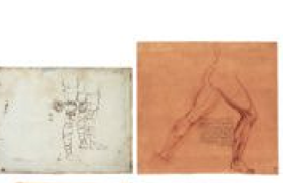


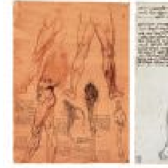




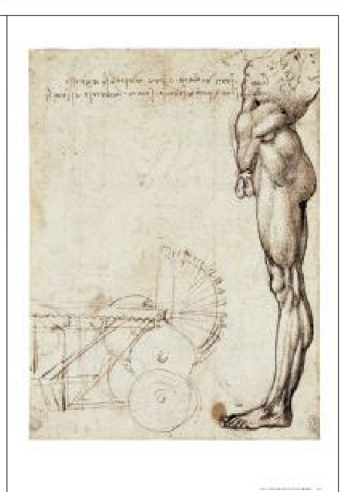


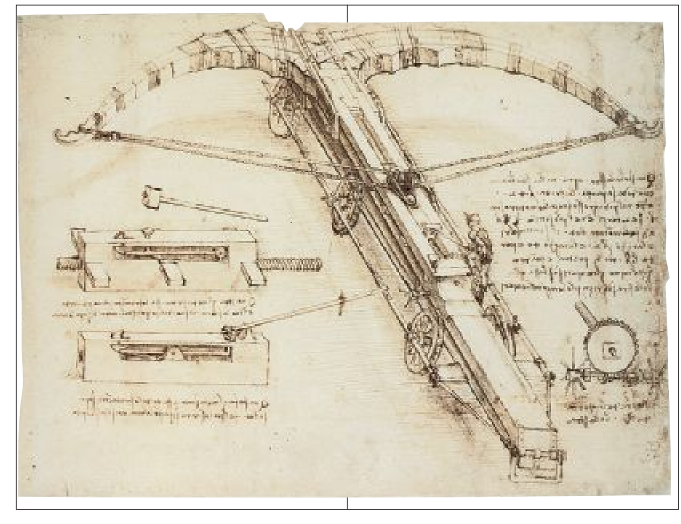






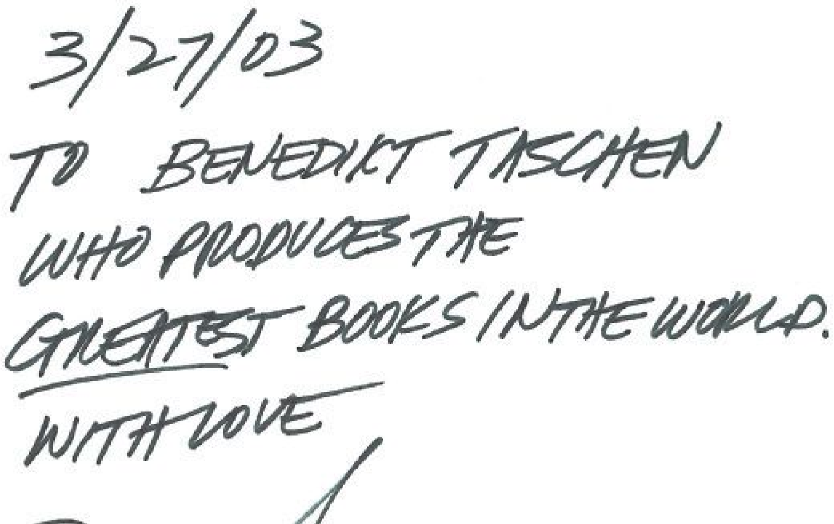






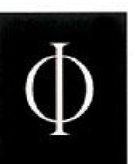
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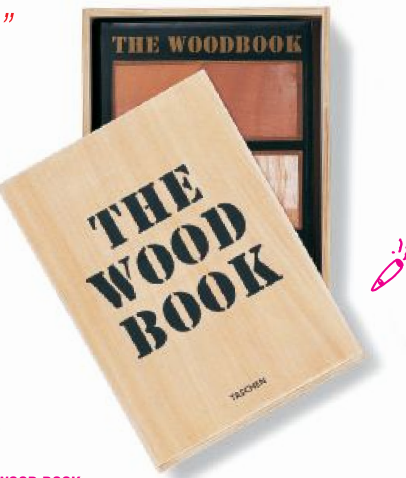
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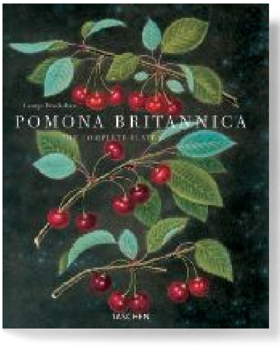
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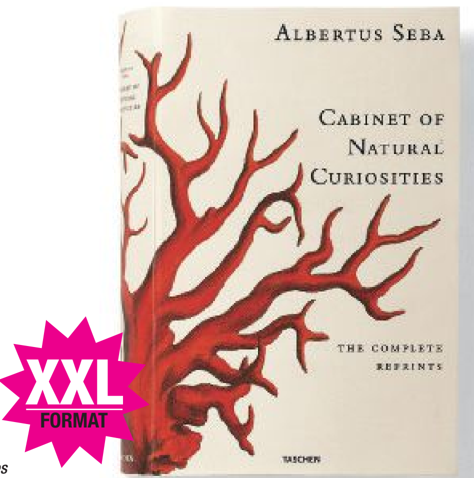


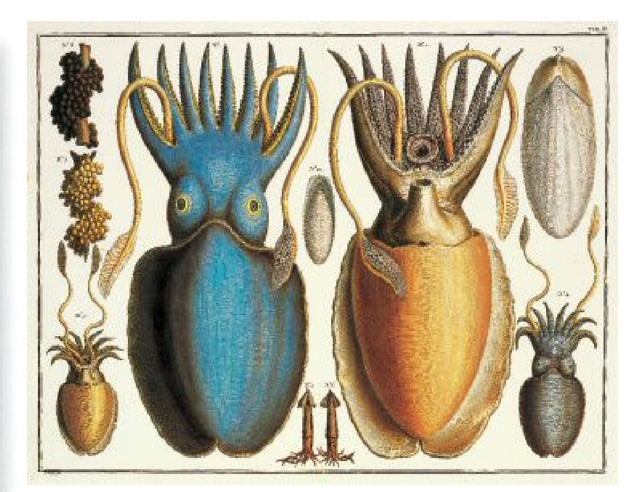


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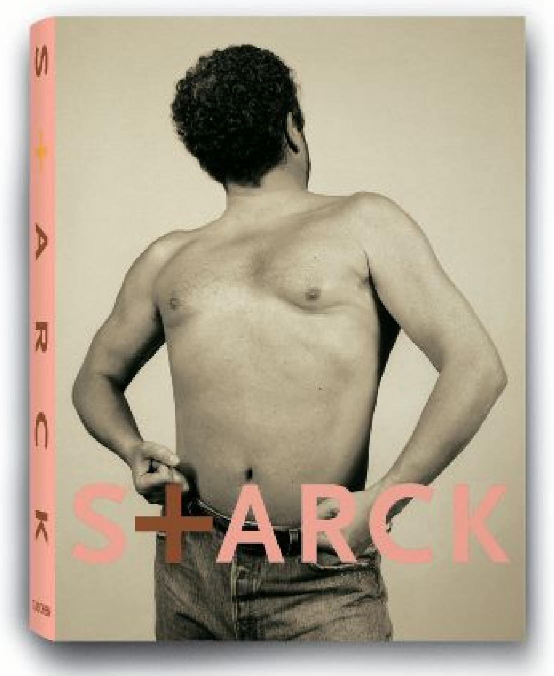
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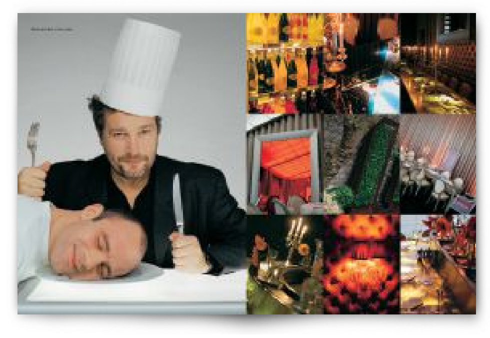


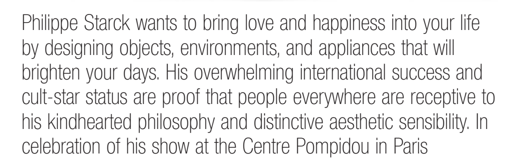












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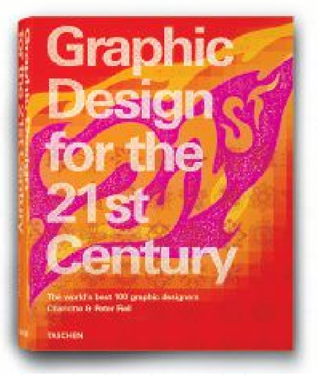
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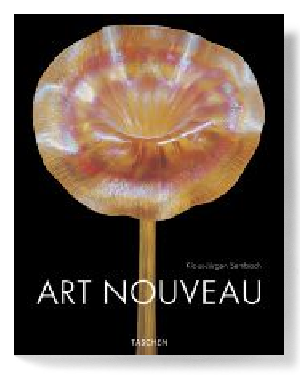


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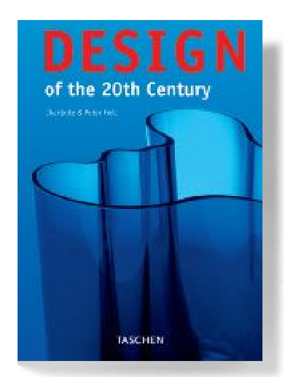




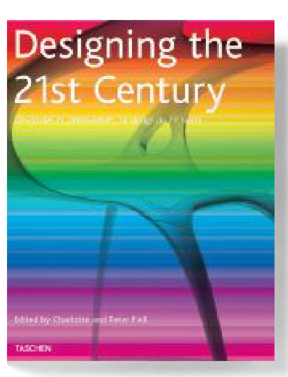
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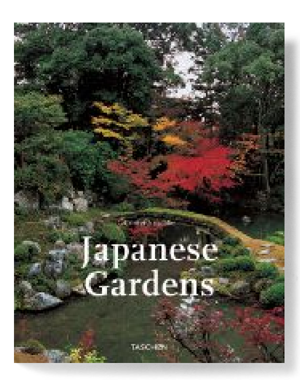
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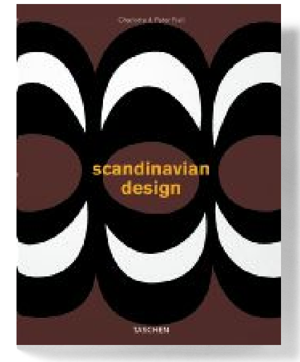
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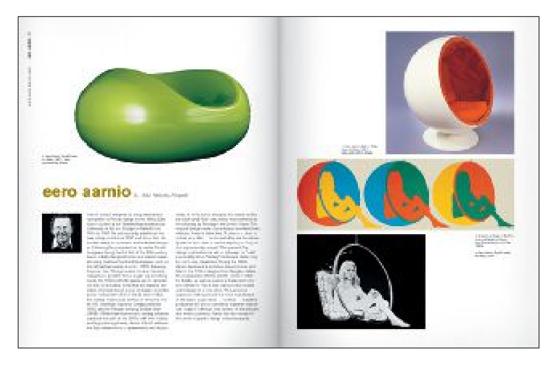
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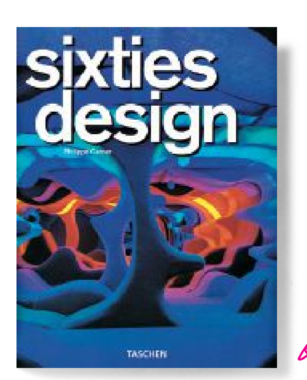
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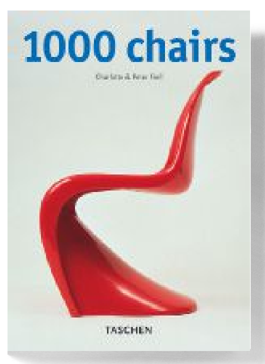
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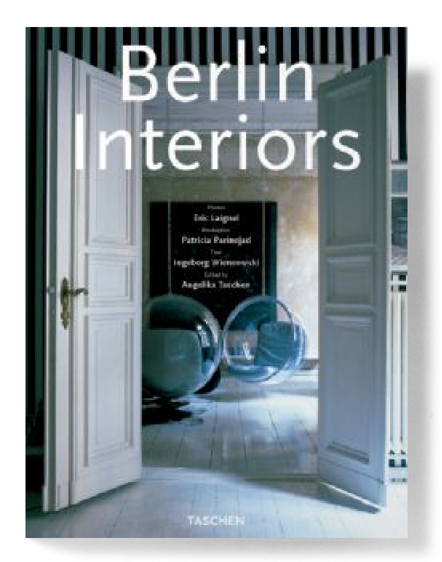


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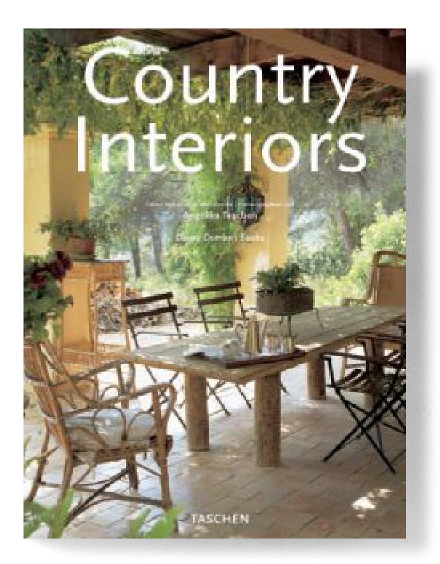
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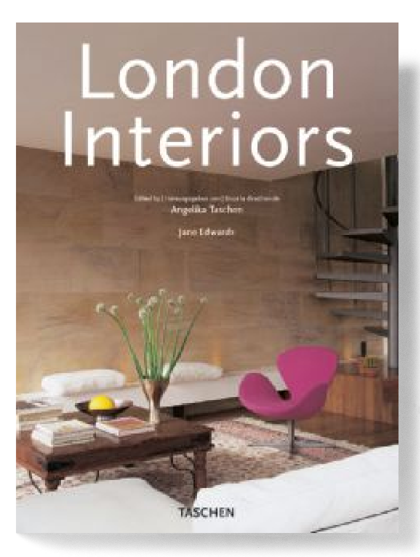
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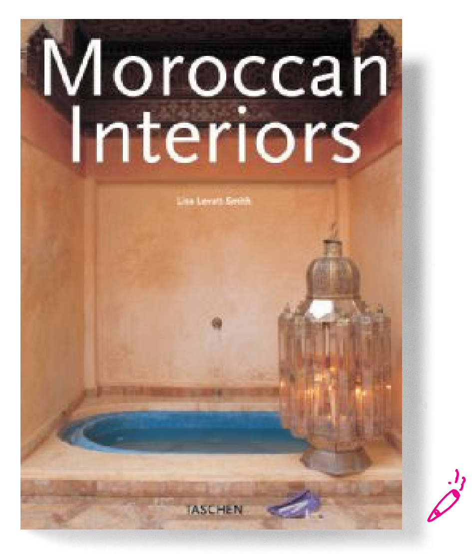
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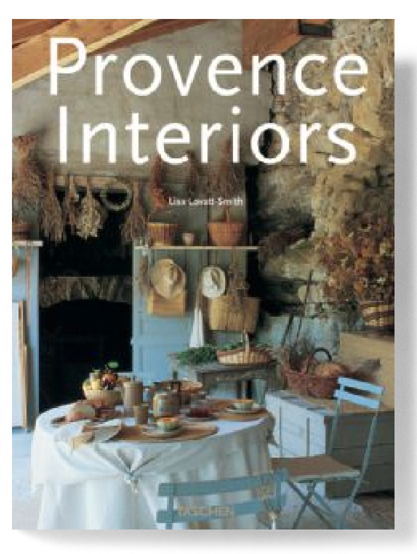
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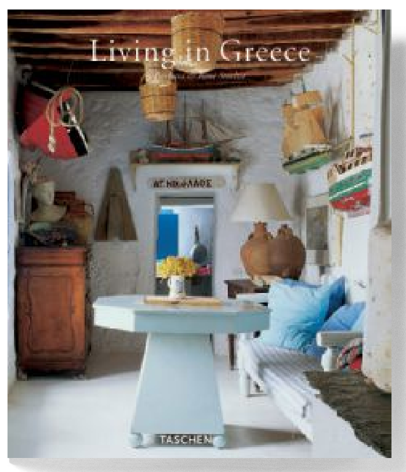
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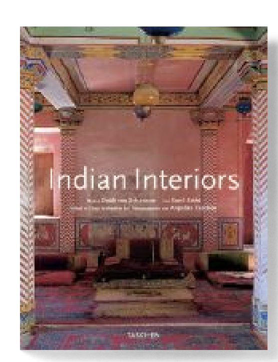
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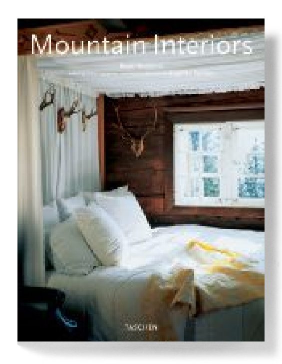
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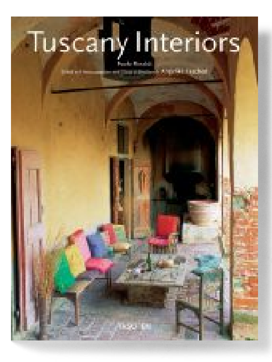
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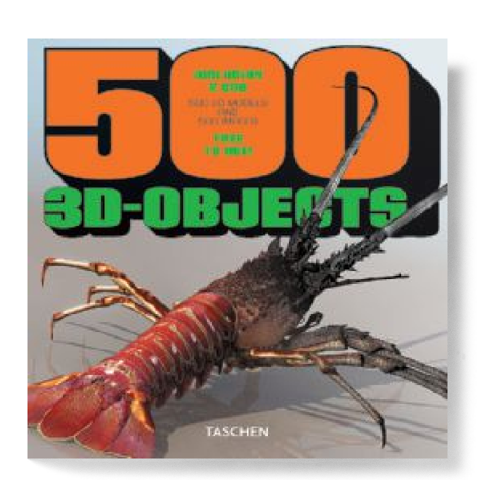
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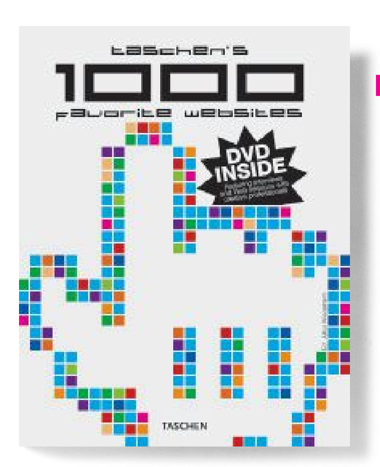





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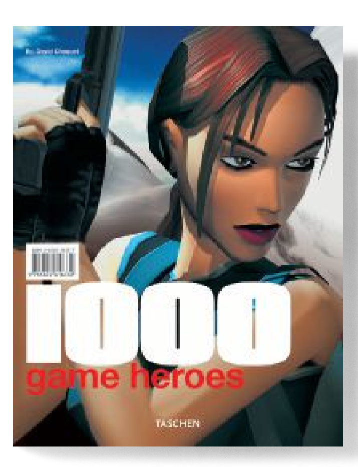
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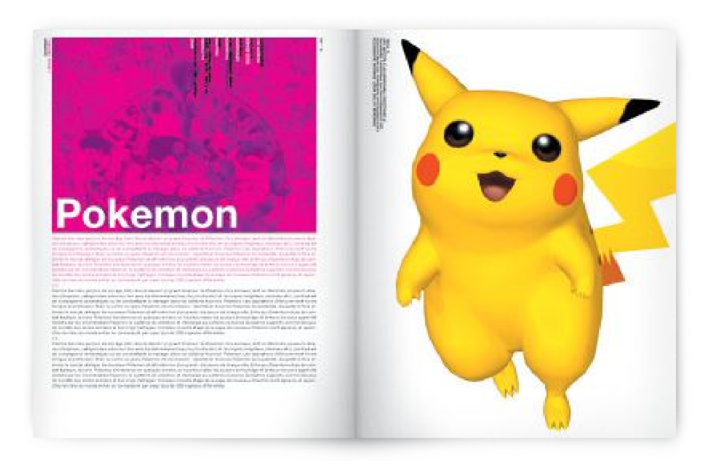


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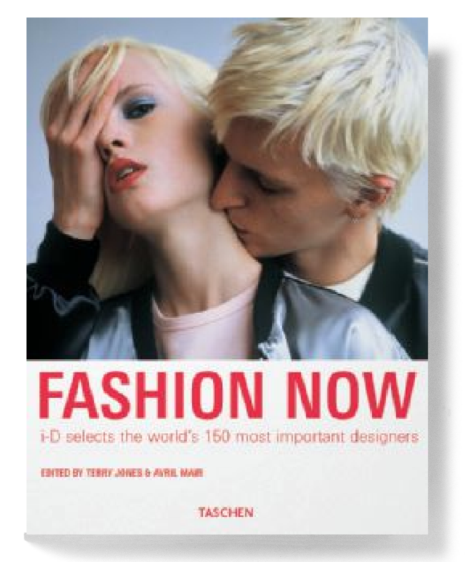
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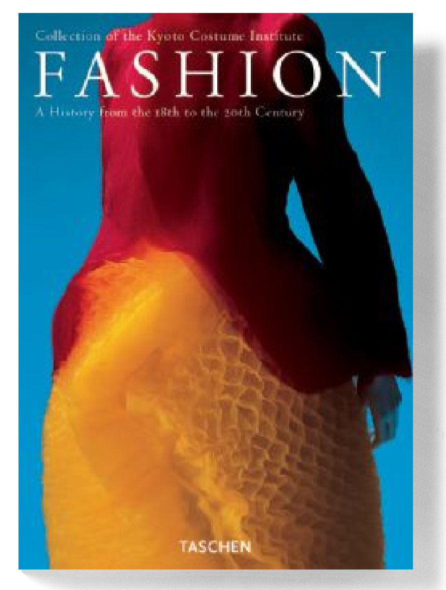
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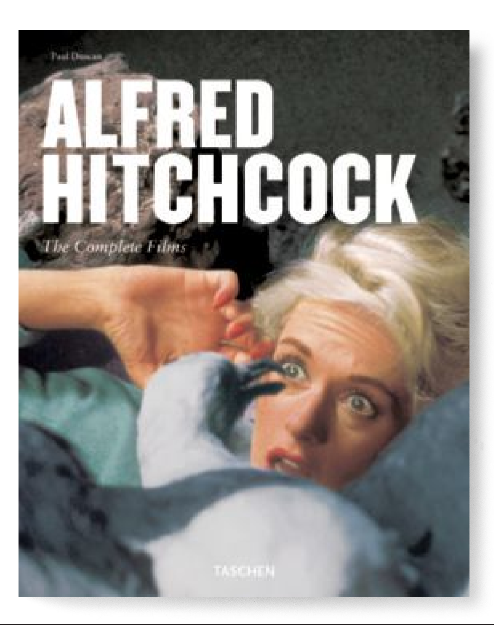






Il dolce maestro
Forever a circus ringleader at heart, Federico Fellini (1920–1993) is remembered as one of cinema's greatest storytellers. From bittersweet, heart wrenching tales (*La strada* and *Nights of Cabiria*) to semi-autobiographical classics (*La dolce vita* and the much-imitated *8 1/2*) to ambitious period-pieces (*Satyricon* and *Casanova*) to dreamlike pseudo-documentaries (*The Clowns*, *Roma*, and *Intervista*), Fellini brought his inner world to the silver screen in a profoundly original and innovative way. Among his many gifts to the world of cinema are the roles he created for his wife, the unforgettable Giulietta Masina.

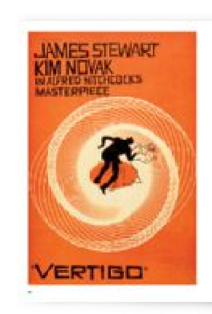
The author: **Chris Wiegand** is a British film critic who contributes regularly to *BBCi* and *Boxoffice Magazine*. The author of the Pocket Essential *French New Wave*, he has reviewed at several major festivals and is an occasional film tutor.





The perfect panic attack
Hitchcock's name is synonymous with suspense—that is to say, masterful, spine-tingling, thrilling, shocking, excruciating, eye-boggling suspense. With masterpieces such as *Rebecca*, *Vertigo*, *Rear Window*, and *Psycho*, Alfred Hitchcock (1899–1980) fashioned an extremely original approach to filmmaking that is oft imitated though never equaled; his ability to enthrall and frighten with careful pacing, subtlety, and suggestiveness earned him a prestigious reputation which grows more powerful as time goes by. He is and will always remain the master of cinematic suspense. This book, which traces his life and career, from his earliest silent films to his last picture in 1976, also includes a special bonus that Hitch fans will especially enjoy: an illustrated and annotated list of each of his cameos.

The author: **Paul Duncan** was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (*Ark*) and crime fiction (*Crime Time*) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.





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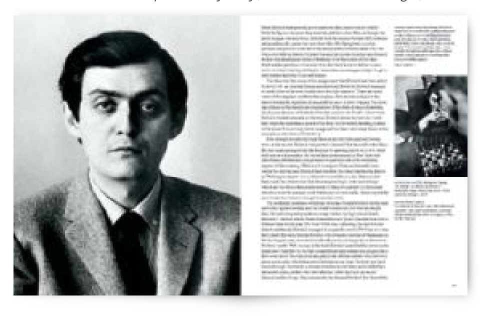
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—*The Guardian*, London

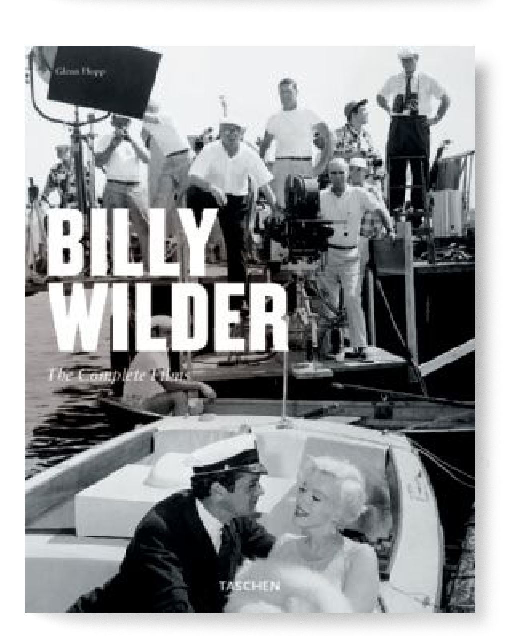


The visual poet
One of the most esteemed filmmakers of all time, Stanley Kubrick (1928–1999) was also one of the most enigmatic. He broke into the film scene at the age of 26 with the ambitious, independently produced *Killer's Kiss* and within a few years was working with the likes of Kirk Douglas, Laurence Olivier, and Peter Sellers on such seminal films as *Lolita* and *Spartacus*. Having gained the support of the actors, producers, and movie studios with his early efforts, Kubrick garnered the creative control he needed to produce uncompromising masterpieces such as *2001: A Space Odyssey*, *A Clockwork Orange*, and *Barry Lyndon*. Polishing off 1999's *Eyes Wide Shut* just before his untimely death, Kubrick left behind a puzzling and positively brilliant body of work.

The author: **Paul Duncan** was born at a young age. Since then he has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (*Ark*) and crime fiction (*Crime Time*) before launching a series of small film guides (Pocket Essentials). He gets all his best ideas in the shower.







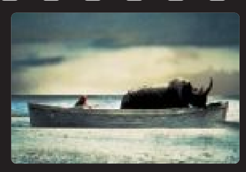
American cinema's greatest import
Billy Wilder (1906–2002) was American cinema's greatest import. Hailing from Austria, Wilder arrived in Hollywood in 1935 and, with his skilled eye and sharp wit, took the town by storm. Exploring nearly all of the silver screen's genres (slapstick comedy, suspense, film noir, courtroom drama, romantic comedy…) and sometimes creating unheard-of genre cocktails (comedy and war in a Nazi prison camp in *Stalag 17*) he graced every film he directed with the inimitable and magical "Wilder touch." That films like *Sunset Boulevard*, *Witness for the Prosecution*, *Some Like it Hot*, *The Apartment*, and *Love in the Afternoon* all hail from the same director/co-writer is a remarkable thing. With 26 films to his name, Billy Wilder was not only one of the greatest and most prolific filmmakers of all time but also the most versatile.

The author: **Glenn Hopp** teaches film and literature at Howard Payne University, a liberal-arts college in Texas, and is the author of the Pocket Essential *Billy Wilder*.







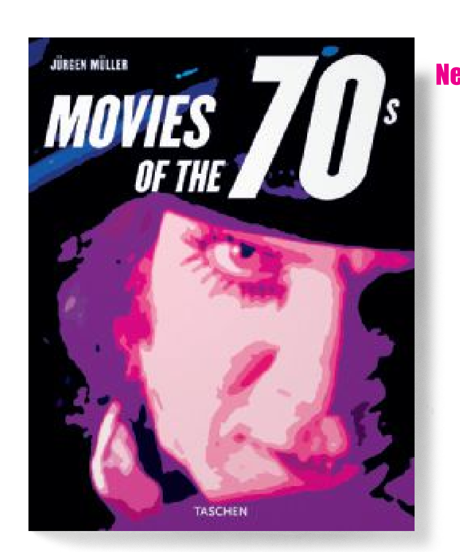


cinema. Your new film series looks nothing short of mouth-watering." —Inge Fossen, Norway, on taschen.com



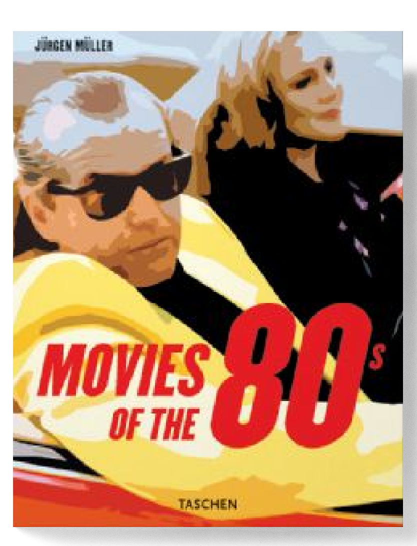
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Paul Duncan / kershed@aol.com
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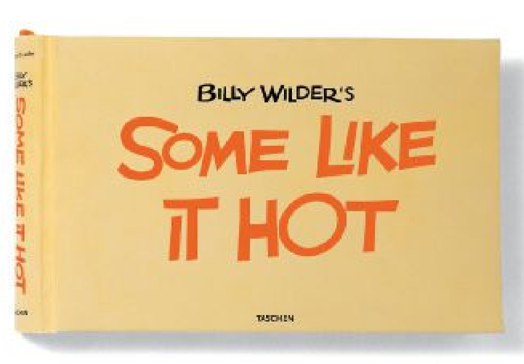


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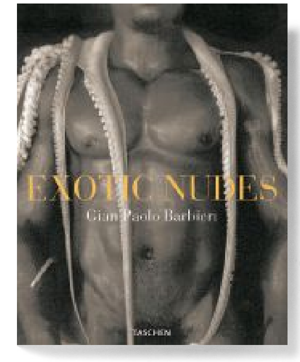
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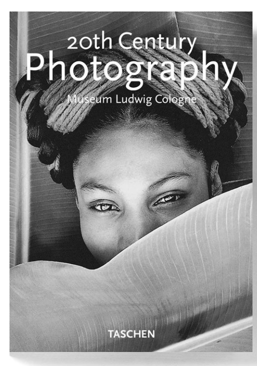
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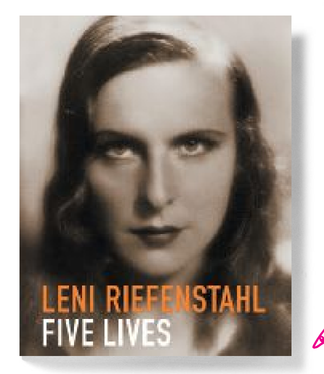
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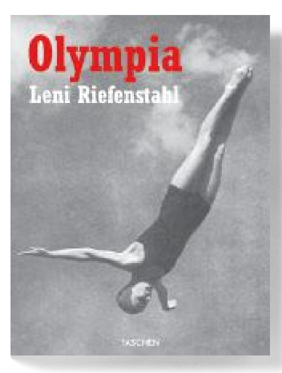
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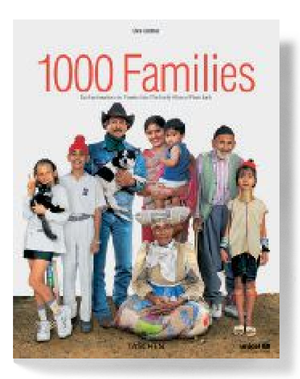
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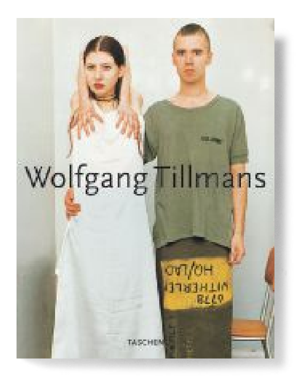
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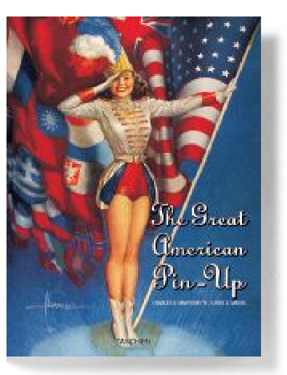


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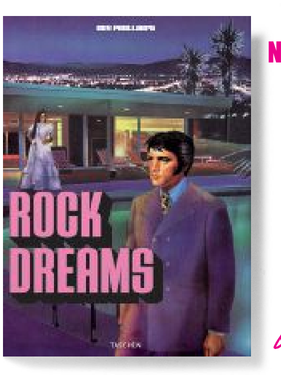


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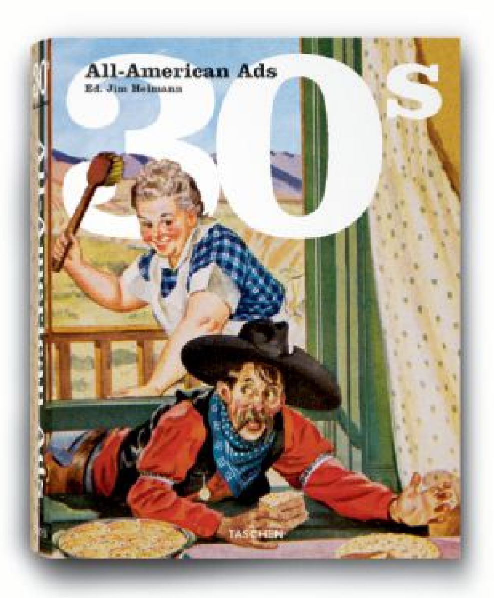


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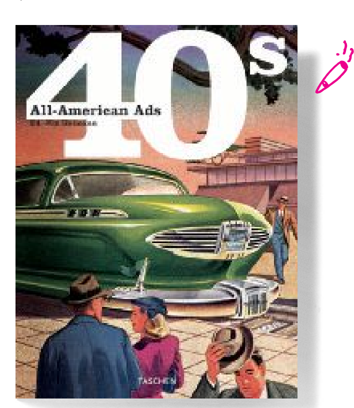
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The editor: **Jim Heimann** is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is the author of numerous books on architecture, popular culture, and Hollywood history, and serves as a consultant to the entertainment industry. The author: **Steven Heller** is the co-Chair of the MFA/Design program at the School of Visual Arts in New York and author of over eighty books on design and popular culture.

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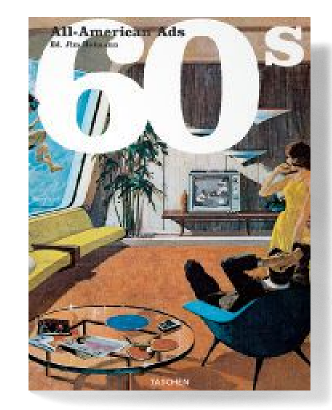
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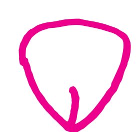


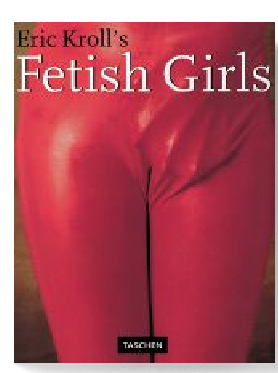
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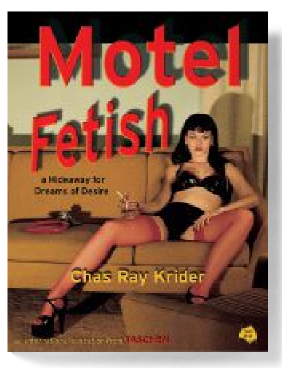


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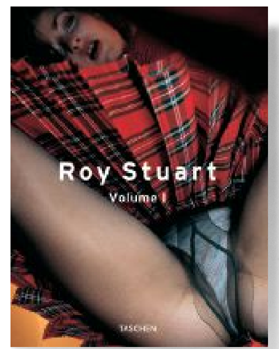
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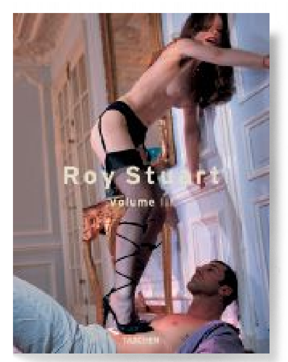
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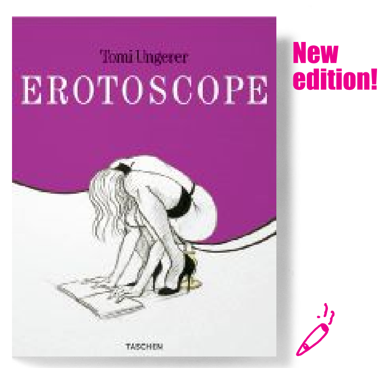


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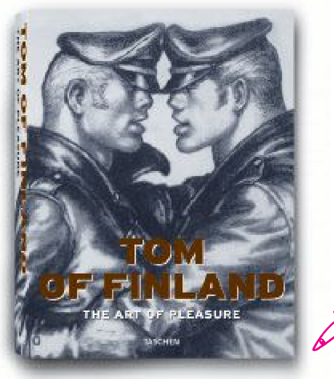


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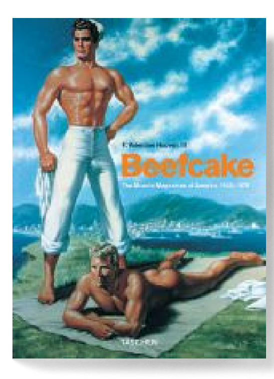


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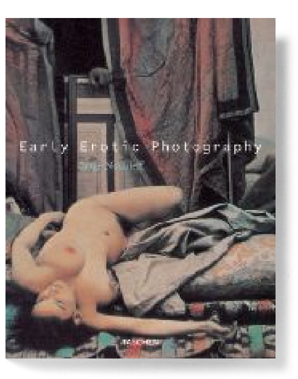
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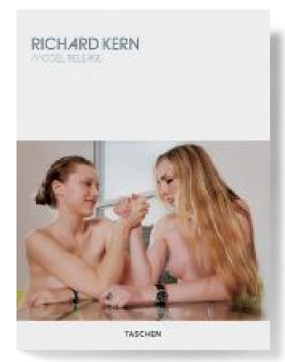
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The author: **Dian Hanson** served her country in the sexual revolution, where she developed an interest in erotic publishing. She was one of the founding editors of *Puritan Magazine* in 1976 and went on to edit *Partner*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines, among others. In 1987 she took over *Leg Show* magazine and transformed it into the world’s largest selling fetish publication. She considers herself an erotic anthropologist: the magazines and their readers her laboratory and test subjects.

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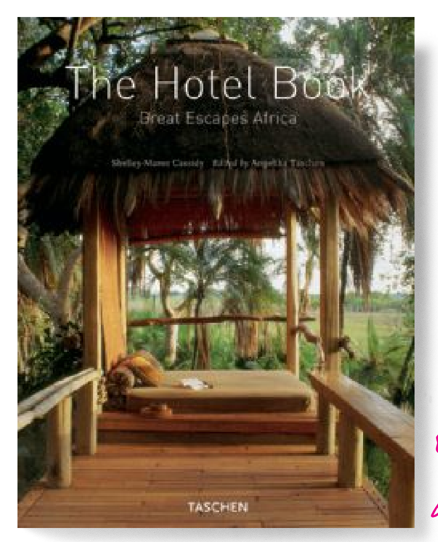
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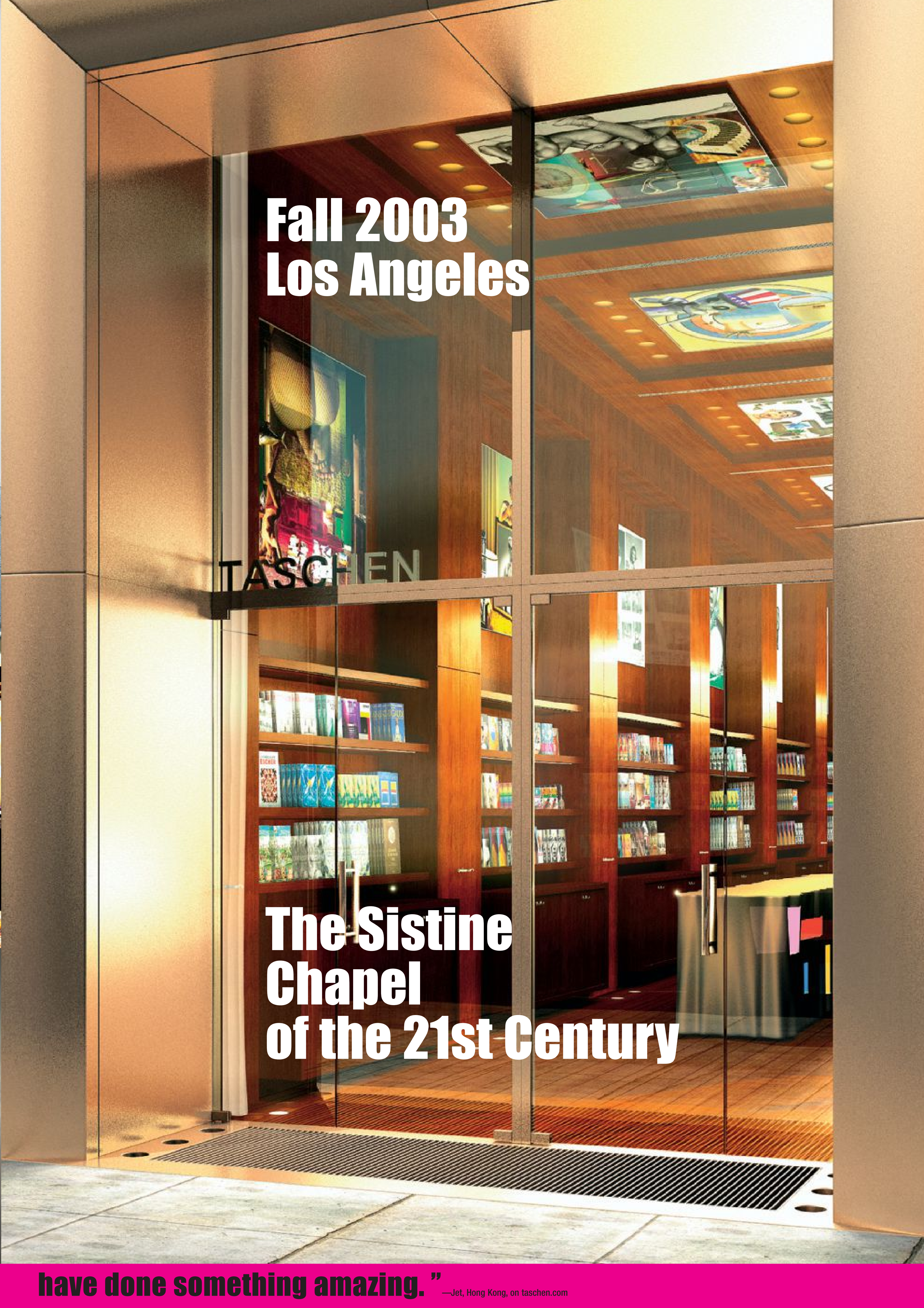
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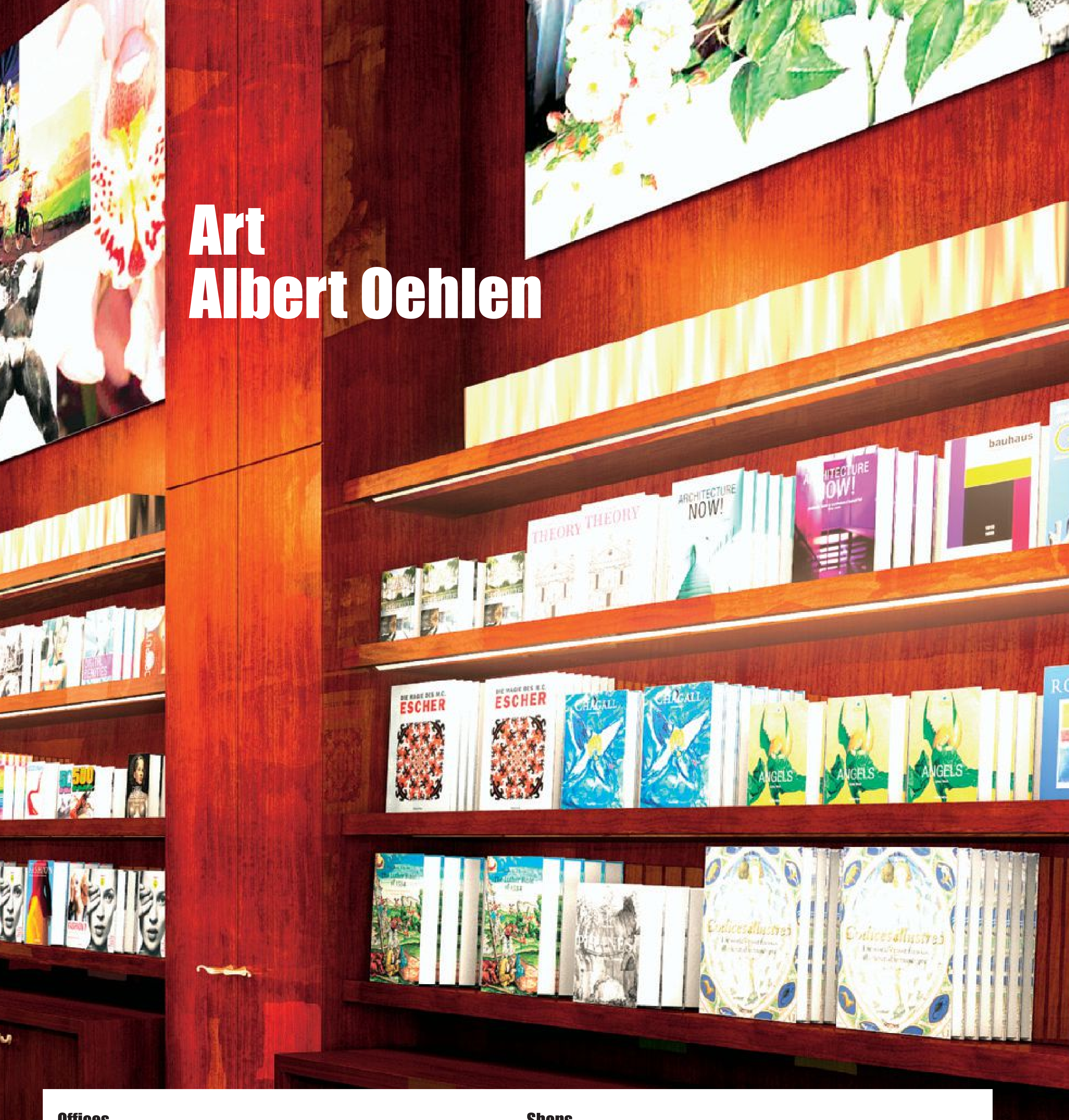


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de las últimas novedades del mundo del arte y del diseño." *—Elle,* Madrid



TASCHEN’s Cologne offices with works by Jeff Koons and Helmut Newton